Lessons in Expression
AND
Physical Drill.

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Lee Smith.

Uwchlan Twp. Pa.

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LESSONS

IN

EXPRESSION

AND

PHYSICAL DRILL

BY

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4. Oral.....Weakness.
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6. Guttural.....Hate.
7. Nasal.....Carelessness.

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CHART OF INTERPRETATION,

SHOWING THE PRIMARY MEANING OF THE ELEMENTS OF ACTION.

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b. Knit.....Perplexity.
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PREFACE.

To make a book on a subject which has been publicly discussed ever since the classic days of Greece, without largely using the thoughts of others, would probably be unwise if not impossible. But changed conditions and new methods of instruction constantly call for the putting of old thoughts into new form. This little book is an effort to answer one of those calls.

I have here embodied a series of lessons which I have used for some years past in classes of beginners. I have found a number of the most excellent books to be designed for use in schools of oratory, and therefore not suited for the ordinary school or academy; others were manuals rather than text-books for class use. In order to put into the hands of the class a book setting forth, as nearly as possible, the work that they would be expected to do, this volume was prepared. Instead of making a mere orderly treatise I have combined in each lesson theory and practice; also both vocal and physical work. The practical advantages in this plan are apparent in preserving the enthusiasm of the class by a change from one exercise to the other, in avoiding weariness of weak bodies or voices, and in keeping their skill nearly at a par with their knowledge, for if a pupil sees too many faults in his performance he is likely to give it up in disgust. Neither voice nor action should be cultivated without the other, for, in the first place, each aids the other, and, secondly, if a pupil attains

proficiency in one without the other he is likely to disparage the part he has omitted and thus fail ever to attain to his best. Yet, while following this plan, I have not been unmindful that classification and relation of parts are of the utmost importance in a text-book. I have therefore made the lessons to proceed continuously and progressively in a two-fold chain throughout Parts First and Second, and combined the several elements of expression in the practice of Part Third.

Realizing the difficulty of conveying on paper a definite idea of sounds, yet knowing that special teachers are not available in a large majority of the schools called upon to teach the art of Expression, I have undertaken, by definite statement, by illustration, by example and by suggestion, to make the subject clear to the ordinary reader. It is hoped, therefore, that it will enable any teacher of fertile mind to conduct a class successfully in this most used and most abused of all arts.

The varying nomenclature which is used by different authors on this subject adds another element of difficulty. I have followed that which seemed most likely to commend itself for general use.

Considerations of health, culture, and every-day necessity, all emphasize the desirability of giving to every American youth some course of training that shall develop his natural powers of expression. This book is not designed to make elocutionists nor to intrench on the work of the specialist. It aims to apply fundamental principles to a universal need. To communicate one's thought truly, requires his voice and body to be under control of his own will. This is a

physical culture which implies soul culture. Helping young people to discover ill temper in the voice, carelessness in the walk, selfishness in the bearing, and laziness in the words, and giving them facility to avoid these, avails more than business proverbs and social precepts. This, then, is an effort to help teachers in giving to pupils the power of self command.

I desire to express indebtedness to J. B. Lippincott Co., Houghton, Mifflin & Co. and others for kind permission to quote from their publications, and to make grateful acknowledgment to all whose writings have suggested ideas herein contained. I do not claim to have originated any part of the science of expression, but trust I may have developed it a little in the direction of what seems to be the present need, and hope that this book may aid in the more general and more satisfactory teaching of that science.

D. A. STRAW.

Wheaton, Ill., Aug. 15, 1892.

HINTS TO TEACHERS.

It will be found desirable:

Often to join with the pupils in the exercises;
To secure promptness without haste;
To not call too much attention to errors at first;
To use concert work to reduce peculiarities;
To require individual work to secure accuracy;
To evolve other questions in the line of those suggested;
To encourage pupils to apply the principles evolved to cases that occur to them;
To urge free criticism under the teacher's direction;
To constantly review; *review*, REVIEW.

PART FIRST.

Studies in Voice; Physical Exercises.

LESSON I.

ELOCUTION. POSITION.

1. At the beginning of our study let us learn definitely what it is.

Elocution is the Expression of Thought by Voice and Action. In fact, it is a study of how best to do our talking. Some thoughts can be adequately expressed by words alone, as: "This is the first day of the school year." But other thoughts are more fully expressed by the aid of some action, as a pleasant look when one says, "I am glad to see you." Say it with a stern face and see if it expresses the same meaning. Again there are thoughts which are best expressed without any words, as a teacher's quick look and uplifted hand when he wishes sudden silence. A little observation will show us that the hand, the head, the eye, the brow, the body and the feet all talk or help to express our thought, together with that wonderful organ, the voice—an organ with a thousand stops, or changes of expression.

2. Now rise and take the *Drill Position*, heels to-

Drill Position.
Fig. 1.

gether, toes turned out from 45 to 90 degrees apart, knees straight, body erect, head well back, chin slightly curbed, chest expanded, arms down at the side with the edge of the hand forward. A good test of erect position is to stand with the back against a door or other vertical plane so that you touch it in four places—with the heels, the hips, the shoulders, and the head. If you find it difficult to do this there is the more reason for persevering in an erect position.

3. Practice on the vocal, ō. Pronounce it as you would speak. Now prolong it. Again, making it as smooth as possible. Practice this till it is smooth, mellow, and round as a flute tone. The same in concert till all the voices harmonize as one full tone. Avoid any attempt at loudness, but listen to the tone to see if it is correct.

Suggestive questions:—According to the definition, where is Elocution useful? In public speaking? In conversation? In business? In society? In the home? Have you noticed those whose voice or action in speaking pleased you? And others whose voice or action was disagreeable to you? Can you tell why? Can you get one's thought as well when you dislike his manner of expressing it?

LESSON II.

ESSENTIAL ELEMENTS OF VOICE. POSITION.

4. With the *Drill Position* (p. 10) repeat the practice in Art. 2.

5. We have seen that thought is expressed by voice and action. Now, pursuing our study we shall see that there are several attributes of voice which may be changed. For instance, one will answer a question very differently as it pleases him or arouses other feelings. See if you answer these questions with the same kind of voice. "Would you like to have a school picnic the next pleasant day?" "Would you like to have a dog bite you on your way home?" If you can see a difference in the tone, tell what the difference is. Possibly you could tell it better if you had some names for tones.

6. *Voice varies in Quality, Force, Pitch, Movement, Inflection, Form, and Stress.*

7. **Quality is the Kind of Tone.** The quality of our ordinary tone should be clear, smooth, and mellow like that of a flute—*Pure Tone.* For examples see Arts. 9, 28, 281.

8. Take the *Speaker's Position*—body and head erect, chest expanded, one foot advanced so that the

Speaker's Position.
Fig. 2.

heel is toward the hollow of the other and one or two inches from it, toes turned out as in the Drill Position. If you stand long, change by a single step forward or back so that the feet occupy one of these positions, that is, with the right foot advanced, which we will call 1st Position (Fig. 2), or with the left foot advanced, which we will call 2nd Position.

9. With the Speaker's Position, using Pure Tone, recite the following as if they were your own words:

Under a spreading chestnut tree
The village smithy stands;
The smith, a mighty man is he,
With large and sinewy hands;
And the muscles of his brawny arms
Are strong as iron bands.

—*H. W. Longfellow.*

Suggestive questions:—Which of these two positions do you habitually use most, Drill Position or Speaker's Position? Which would soonest weary you if you were to remain standing? Have you seen people stand in any other position while talking? In Article 9, to whom is the speaker represented as speaking—to a friend, to a public audience, or to himself? Did you speak it in that way? Is the speaker excited or calm? Interested or indifferent?

NOTE.—If sufficient time can be given to this study, all the examples for practice should be memorized. If this is not possible, some selection in each lesson should be committed to memory, thus enabling the pupil to deliver it more entirely as his original thought. He should accustom himself to talk without anything in his hands. He can also give more perfect expression to the eyes and hands if he is not hampered with a book. Give much practice to every exercise. If a pupil acquires skill in criticizing, much faster than he gains power to execute, he sees his own faults too prominently and is liable to become discouraged.

LESSON III.

FLEXION MOVEMENT OF THE ARM. QUALITY.

Flexion Exercise.
Fig. 3.

10. Take the Drill Position—now without moving the shoulders, chest or head, swing the arms slowly from the shoulder, letting the elbow, wrist, and finger joints be entirely limp. Let them flap clear around the body as if there was not a bone in them except the upper arm. Swing first the right arm eight times, then the left arm eight times, then both together eight times. Repeat. Persevere in this *Flexion Movement* of the arm until you can swing it without the wrist or hand seeming stiff.*

11. Quality is either—

Pure Tone, used in ordinary speaking (see Art. 7);

Orotund, large, full and round;

Aspirate, whispering, simply breath without tone;

Oral, falsetto, used in extreme weakness, etc.;

Pectoral, hard, shrill tone, expressing scorn, etc.;

*NOTE.—All the drill exercises and examples for practice should be drilled over and over throughout the term as often as opportunity permits.

Guttural, throat tone, expressing hatred, or

Nasal, nose tone, talking through the nose.

12. With the Speaker's Position practice ō in Pure Tone (Art. 3.)

13. Now practice ō in *Orotund Quality*. Let the larynx and mouth cavity be enlarged, the tongue down out of the way, the tone thrown forward full and round as if talking to a thousand people. Do not cramp the voice or make an apparent effort, but "just open the mouth and let it come out," free, smooth, and easy. Pure Tone and Orotund should be practiced much and every day as they are the best qualities. (For examples see Arts. 29, 72, 171.)

14. Now practice ō in a whisper, *Aspirate Quality*. You will notice that you can give it loud enough to be heard by any ordinary audience. (See Arts. 30; 209, *b*, and first words of 261.)

15. Now if you can imitate the tone of a little child you will have *Oral Quality*. It is clear but thin and small, just the counterpart of Orotund. It is usually pitched higher than Pure Tone, and may vary in loudness from the scarcely audible to a scream. (See Art. 31.)

16. Repeat Article 9.

Suggestive questions:—How would it do to speak the quotation in Art. 9 in Orotund Quality? In Oral Quality? Why does not one quality render it as well as another, since the words remain the same? Which

quality best expresses noble thought? Grandeur? Secrecy? Sudden fright? Which would be used by a sick person who was so weak he could hardly speak? What sentiment would be expressed if you combine Aspirate with Pure Tone?

LESSON IV.

ARM EXERCISE. QUALITY—Continued.

17. Repeat Article 10.

18. With the Drill Position, extend the right arm horizontally at the side; arm, hand, and fingers straight. Now, slowly and steadily, *coil the arm*, commencing by closing the fingers; then fold in the wrist in the same direction, then the elbow, and last the shoulder, till it is all coiled in upon the chest as tightly as possible. But be sure that you do not bend any joint until in the order named. Now, gradually uncoil, commencing

Coiling the Arm.
Fig. 4.

with the shoulder, and straighten each joint in succession to the fingers. Now drop the arm from the horizontal down at the side. Pursue the same order with the left arm, then with both together. In these arm movements, as in all, keep the chest and head still.

19. With the Speaker's Position, repeat Articles 12, 13, 14 and 15.

20. To get *Pectoral Quality* use the vocal *ä*. Practice it until your tone expresses perfect scorn—a hard, penetrating, resonant tone. It is called Pectoral or chest tone, because when it is fully used you can feel the chest vibrate. (See Arts. 32, 75; first part of 204, *a;* 240.)

21. We must now give the *Guttural Quality*, for it is needed sometimes; but our chief reason for studying it is that we may know it and avoid it. You will get it most easily with the vocal *â*. It is expressive of hatred, and is well exemplified in the growl of a dog. It is the throat tone. (See Arts. 33; last part of 204, *a.*)

22. The *Nasal Quality* does not express anything, unless it is carelessness, and yet a great many people use it habitually. We must practice till we learn it and then avoid it in our talking. The vocal *ē* is easy to give in Nasal—through the nose. Observe how disagreeable some voices are because of this quality, like a cracked bell or a violin with a comb on the strings.

23. Try each quality on the stanza in Art. 9 and see which suits it best.

Suggestive questions:—What quality do you use when asked to do some task which you dislike? If you wish to make people happy with whom you talk, what quality will you use? If you wish to make them angry? If you wish to silence a troublesome fellow? Do you think a dog understands best the words, or the tone? What quality would you use to coax him? To command him? To drive him off? What quality has the tone of a bass drum? The railroad engine's whistle? A boy's whistle? A canary bird's voice? A crow's voice? A donkey's voice? Different bells with which you are familiar?

LESSON V.

FOOT MOVEMENT. EXAMPLES FOR PRACTICE IN QUALITY.

24. Repeat Article 18.

25. Take *First Position* (Art. 8) and by slow, easy movement take one step forward to *Second Position* (Art. 8). Let it be graceful, without any jerk or jar at starting or stopping. Now one step forward to First Position. One step backward to Second Position. One step backward to First Position. This exercise should be frequently practised until the transitions can be made with the "suppleness and grace with which a cat walks."

26. Practice ō in each Quality, individually and in concert.

27. Repeat the following quotations as the thought demands, noting the fitness of the Quality indicated to express the sentiment of each example.

28. Pure Tone:—

All are architects of Fate,
Working in these walls of Time;
Some with massive deeds and great
Some with ornaments of rhyme.

—*Longfellow.*

29. Orotund:—

Roll on, thou deep and dark blue ocean, roll,
Ten thousand fleets sweep over thee in vain.

Man marks the earth with ruin. His control
Stops with the shore.

—*Byron.*

30. Aspirate:—

Hush ! hark ! did stealing steps go by ?
Came not faint whispers near ?

31. Oral:—

Give me three grains of corn, mother,
Only three grains of corn.
To keep the little life I have
Till the coming of the morn.

32. Pectoral:—

I ne'er will ask ye quarter,
And I ne'er will be your slave ;
But I'll swim the sea of slaughter
Till I sink beneath its wave.

—*Geo. W. Patton.*

33. Guttural:—

I hate him for he is a christian :
If I can catch him once upon the hip,
I will feed fat the ancient grudge I bear him.

—*Shakespeare.*

34. Nasal:—

Then, as to your spellin'; I've hearn tell
By them as has looked into this,
That you turn the u out o' your labour,
An' make the word shorter than 'tis.

—*Carleton.*

Strive to make the thought in the above examples your own, and speak them as if the original occasion were present. Give the voice freedom in expression, even to enthusiasm.

35. Select or invent other examples to illustrate the

different Qualities. Notice the Quality used in conversation, in the play-ground and on the street. Cultivate the habit of using only pure tone unless the occasion requires some other. Notice the shades of feeling which each Quality will represent.

Suggestive questions: Which quotation contains the most emotion, Art. 28 or Art. 29 ? What emotion is it ? What seems to be the situation which occasioned Art. 30 ? How does the speaker feel ? Who is talking in Art. 31 ? In what condition is he ? In Art. 32 who is speaking ? To whom ? What sentiment in it ? How would it do to read Art. 33 in Pure Tone ? What do you judge as to the culture and education of the speaker in Art. 34 ? Would it fairly represent such a man to speak his words with a cultured tone of voice ?

LESSON VI.

ARM AND HAND EXERCISE. STUDIES IN FORCE.

36. Repeat Article 25.

37. Drill Position. Right hand raised nearly to the horizontal in front. Pass the hand to the right in a double curve and return it to the place of starting so

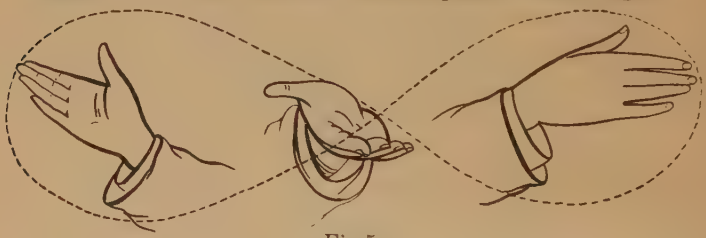

Fig 5.

as to describe a figure 8, as shown in Fig. 5. Let the movement be slow, steady, easy and graceful, and keep the front edge of the hand ahead—let the first finger lead. Follow this circuit several times, keeping the hand open and the wrist flexible. Now, left hand the same. Then both hands together.

38. Force is the intensity with which a tone is produced.

This is not the same as what we mean by loudness, although it is the principal element in it. The degrees of Force are very many, ranging all the way from the

least to the greatest; but for our purpose four degrees will be sufficient to name:

39 *Subdued:*—Primarily indicating quietness.
Moderate:—Used in ordinary speaking.
Energetic:—Indicating animation.
Impassioned:—Used in shouting or passionate expression.

40. Practice on the following examples, aiming always to bring out as fully as possible the author's thought:—

41. Subdued:—

It was a night of holy calm when the zephyrs swayed the young spring leaves and whispered their dreamy music among the hollow reeds.

—*Kellogg.*

(Other examples Arts. 54, 80 and 98.)

42. Moderate:—

This was the best store we had come across yet; it had everything in it, in small quantities, from anvils and dry goods all the way down to fish and pinchbeck jewelry.

—*Mark Twain.*

43. Energetic:—

Like heath-bird when the hawks pursue,
A barge across Loch Katrine flew.
High stood the henchman on the prow:
"Speed, Malise, speed! the dun deer's hide
On fleeter foot was never tied.
Speed, Malise, speed! such cause of haste
Thine active sinews never braced."

—*Scott.*

(Other examples Arts. 163, 171, 287.)

44. Impassioned:—

*Forward the light brigade!
Charge for the guns! he said.

—*Tennyson.*

Up drawbridge! groom. What, warder, ho!
Let the portcullis fall!

—*Scott.*

(Other examples Arts. 52, 204, *a.*)

45. Repeat exercises in Articles 28–34.

Suggestive questions:—What force would be most appropriate in a sick room? In a house afire? In a parlor social? In asking for a holiday? To whom would Art. 41 seem to be addressed? Is Art. 42 the language of business or sentiment? What Quality should be used in Art. 43 and Art. 44? Should all parts of Art. 44 be given with equal force? What different persons are addressed in the latter quotation of Art. 44? Explain the meaning of the four nouns in the last quotation. What occasion would warrant such talk?

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*NOTE.—A number of exercises which require a loud tone have been purposely inserted for the reason that a powerful voice cannot be acquired without full exercise. Many children, especially in cities, live where they cannot shout without disturbing the neighbors, so all their games and sports have been comparatively quiet. The result is weak voices. Some shouting exercise should be introduced every day in this study. The relief that it affords in the midst of school work will enable them to be quieter after it. A famous reader entered the newsboys' ranks and sold papers to develop his voice.

LESSON VII.

BREATHING EXERCISES. PITCH.

46. Before going further we must give some attention to the manner of breathing. Although all people breathe, few breathe to the best advantage. *We should use all parts of the lungs* in breathing. There is a common tendency to use only the upper portion. When this habit is formed the lungs become weak, and disease is apt to follow. Furthermore, such breathing immediately injures the voice so that bronchitis and other "throat troubles" are a common result.

Fig. 6.

47. Drill position, hands above the hips with the fingers forward about the waist. Inhale slowly through the nose and exhale through the mouth with the sound of *h*. Keep the shoulders and chest still and breathe to the depth of the lungs so that you can feel the abdomen expand as you inhale. When the lungs are as full as they will comfortably hold, gradually exhale, keeping the sound of *h* steady until the air is well exhausted. You will notice that the abdomen contracts as you exhale. Continue this steady deep breathing

for two minutes; provided that if you feel any unpleasant sensation in the head resulting from it, you should sit down and rest a moment. After this exercise, practice inhaling suddenly, holding the breath a moment, then exhaling suddenly. Be sure that the *breathing* is *abdominal*, however, keeping the chest and shoulders still.

48. Repeat Article 37.

49. Pitch is the place on the musical scale at which a tone is produced.

Pitch varies in different voices, each one covering nearly an equal range which might be divided into many grades but five will be sufficient for our purpose.

50. *Very High.* Commonly indicating passion.
High.
Medium. Ordinary pitch.
Low.
Very Low. Gloomy thought or power.

51. Very high pitch may be exemplified in the scream of fright—"O-o-o! the mouse!"

The cry of pain—"O-o-o! Johnnie hit me with a snowball! o-o-o-o!"

The shout of glee—"O! hurra! we'll all ride down hill on one sled!"

The cry of anger—"O! you struck me on purpose! I'll pay you for that!"

Practice on the following:—

52. High Pitch:—

Ye crags and peaks, I'm with you once again.
I call to you with all my voice.

(Other examples, Arts. 216, *b;* 236; 157; 237.)

53. Medium:—

Full many a gem of purest ray serene,
The dark unfathomed caves of ocean bear:
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.

—*Gray.*

54. Low:—

'Tis midnight's holy hour, and silence now
Is brooding like a gentle spirit, o'er
The still and pulseless world.

—*Geo. D. Prentice.*

(Other examples, Arts. 64; 82, *c*; 100.)

55. Very Low:—

I am thy father's ghost, doomed for a time to walk the night, and by the day to fast in fires 'till the foul crimes done in my life are burnt and purged away.

—*Shakespeare.*

56. Repeat Articles 41–44.

Suggestive questions:—About how much do we inhale at an ordinary breath? In the deepest breath? What different effect on the blood and the brain? What Pitch is most quieting to the nerves? What Pitch expresses most authority in giving a command? In what Quality can you give the highest Pitch? Which use higher Pitch, men or women? Children or grown people? In what pitch do people laugh? Cry? Grumble? Quarrel? Comfort? Coax? Tease?

LESSON VIII.

EXERCISE IN COSTAL BREATHING. MOVEMENT.

57. Repeat Article 47.

58. Drill Position. Hands at the waist with the fingers backward. Breathe as before except that you expand the waist at the back instead of in front. This we shall remember as *Costal Breathing.* It gives the lungs their fullest capacity, and gives the voice its greatest strength.

Fig. 7.

59. Repeat Article 18.

60. Movement is the rate of utterance.

61. This may be

Rapid, as in haste or excitement,

Moderate, as in ordinary speaking, or

Slow, as expressing greatness of thought, or depression of spirits.

Vocal Practice.

62. Rapid Movement:—

A hurry of hoofs in a village street,
A shape in the moonlight, a bulk in the dark,
And beneath from the pebbles in passing, a spark
Struck out by a steed that flies fearless and fleet.

—*Longfellow.*

(Other examples, Arts. 157; 163; 172; 258, *a.*)

63. Moderate Movement:—

O, a wonderful stream is the river Time,
As it flows through this realm of tears;
With a faultless rythm and a musical rhyme,
And a boundless sweep and a surge sublime,
As it blends with the Ocean of Years.

—*B. F. Taylor.*

64. Slow Movement:—

O! thou that roll'st above, round as the shield of my fathers, whence are thy beams, O, Sun? thine everlasting light?

—*Ossian.*

(Other examples, Arts. 100; 171; 199, *e*; 216, *b.*)

65. Repeat Articles 52–55.

Suggestive questions:—Can you read Art. 62 so as to imitate the sound of the horse's hoofs? Can you express the thought best if you see the horse in imagination? What Quality should be used in Art. 64? Which needs greater Force, Art. 63 or Art. 64? Will a youth or a man talk with more rapid Movement? What Movement to express grand thoughts? Joyful thoughts?

LESSON IX.

EXERCISE IN CHEST BREATHING. INFLECTION.

66. Repeat Article 58.

67. Drill Position. Hands on the chest. Breathe as before except that you use chiefly the upper part of the lungs, expanding the chest as you inhale—*chest breathing.*

68. Repeat Art. 37.

69. Inflection is a slide in the pitch of a tone.

NOTE.—In the application of Inflection or Stress to our speech, each unit of thought is a unit for the Inflection or Stress. Thus what is said of "a tone" in the definitions (Arts. 69 and 86) may be continuous through a word or phrase, or even a clause. For illustration, the sentence, "The bird | in the tree-top | sings | as it swings," consists of four thought-units: the subject with its article, the subject modifier (phrase), the verb (one word), the modifier of the verb (a clause). Each of these would receive one slide of Inflection, and one impulse of Stress. In other cases of greatly condensed or very emphatic speech each word may be individualized as a thought-unit requiring its own Inflection or Stress.

When we speak, the voice is almost continually sliding in pitch. In singing, the pitch usually remains unchanged throughout the tone. Herein consists the principal difference between singing and speaking.

70. Under this subject we may consider:—

a. *Monotone: The absence of inflection*, expressive of sublimity.

b. *Rising Inflection.* ⁄ Prevails in hope and joy.

(Examples, Arts. 89; 187, *c.*)

c. *Falling Inflection.* \ Prevails in sadness and discouragement.

(Examples, Arts. 143, *a;* 193, *c.*)

d. *Circumflex.* { *Rising* ◡′ / *Falling* ◠ }

71. Practice on the vocal ō, sliding the voice as indicated in the lines above until you can direct the inflection at will.

Practice the following examples:—

72. The heavens declare the glory of God; and the firmament showeth His handiwork.

Day unto day uttereth speech, and night unto night showeth knowledge.

There is no speech nor language where their voice is not heard.

Their line is gone out through all the earth; and their words to the end of the world.

19th Psalm.

73. "Are you going home?"
"No, to town."
"To town?"
"Yes, why?"
"I like company."
"Then why not ride to town?"
"Why not? I will."

74. "Do you know me, my lord?"
"Excellent well. You are a fishmonger."
"Not I, my lord."

"Then I would you were so honest a man."
"Honest, my lord?"
"Ay, sir; to be honest, as this world goes, is to be one man picked out of ten thousand."

—*Shakespeare.*

75. Banished from Rome! What's banished, but set free
From daily contact with the things I loathe?
"Tried and convicted traitor?" Who says this?
Who'll prove it, at his peril, on my head?
Banished—I thank you for 't. It breaks my chain!
"Traitor!" I go—but I return. This—trial!
Here I devote your senate! I've had wrongs
To stir a fever in the blood of age,
Or make the infant sinews strong as steel.

—*Croly.*

Suggestive questions: Explain the various meanings suggested by saying the word, "What?" with different inflection—Rising, Falling, Rising Circumflex, Falling Circumflex. With what inflection do you say "What?" when you doubt the truth of what was said? How do you say "What?" so as to rebuke a speaker for his statement? When you are gladly surprised at the statement? When you are disagreeably surprised by the statement? When you answer a call in such a way as to show that it was an unwelcome interruption?

LESSON X.

EXERCISE OF THE WAIST. FORM.

76. Repeat 67, and remember that the tendency with most people is to breathe in that way too much, failing to use the lower part of the lungs; so be sure that your ordinary breathing is *abdominal* and *costal.*

77. Drill position. Hands at the waist. Bend the body, at the waist only, forward slowly and gradually. Let it bend down as low as you can comfortably without bending the knees. Then slowly straighten up to erect position. Then bend backward similarly and return to erect position. Now in a similar manner to the right and to the left, bending only at the waist. Repeat.

78. Form is the manner in which the voice issues from the vocal organs: that is, whether suddenly or gradually. The words may burst forth with the suddenness of a pistol shot, or flow forth smoothly as oil. Between these extremes the voice varies.

79. *Effusive Form*—Smooth and flowing.

Expulsive Form—Medium, used in ordinary voice.

Explosive Form—With the greatest suddenness.

Distinguish clearly between Form and Movement. The former refers to the words individually, the latter to the combination of words. The words may be spoken in Effusive Form and the Movement at the same time may be Rapid.

Practice the following, throwing yourself into the spirit of the author and uttering the thought as your own.

80. Effusive:—

Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,
Save where the beetle wheels his droning flight,
And drowsy tinklings lull the distant folds.

Gray.

(Other examples, Arts. 98, 100, 255, 271.)

81. Expulsive:—

Society is the great educator. More than universities, more than schools, more than books, society educates. Nature is the schoolhouse, and many lessons are written upon its walls; but man is the effective teacher. —*Orville Dewey.*

(Other examples, Arts. 245, 277.)

82 Explosive:—

a. *Ring,* happy bells, across the snow.
—*Tennyson: In Memoriam.*

b. *Halt!* the dust brown ranks stood fast.
Fire! out blazed the rifle blast.
—*Whittier: Barbara Fritchie.*

c. But hush! hark! a deep sound strikes like a rising knell. —*Byron.*

(Other examples, Arts. 89, 101, 258, 279.)

83. Repeat 72–75.

Suggestive questions: If some one should suddenly frighten you so that you said "Oh!" what Form of voice would you use? In what Form do you laugh? What Form expresses quiet peacefulness? Urgent business? Weariness? Sublimity? What Quality and Force in Art. 80? What Pitch in Art. 82, *a*? What Quality and Inflection in Art. 82, *c*?

LESSON XI.

EXERCISE FOR THE NECK. STRESS.

84. Repeat Article 77.

85. Drill Position. Very slowly and steadily let the head drop forward upon the chest. Let there be no movement of the body; only the neck is to bend in this exercise. When the head is dropped forward as low as it can be comfortably, raise it with the same steady movement to erect position. Now drop the head backward in a similar manner and return. Then to the right and to the left in the same way.

86. ***Stress is the manner in which Force is applied to a tone;** it depends on which part of the tone is made the most forcible. The ordinary hearer does not notice what makes the difference in a change of stress, because the words are spoken so quickly, but all recognize the difference in expression when the stress is varied. Ordinarily the greatest force is put on the beginning of each word but it changes as occasion requires so that we have six definite varieties of Stress, as indicated by the accompanying diagrams:—

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*See note to Art. 69.

87. Stress:—

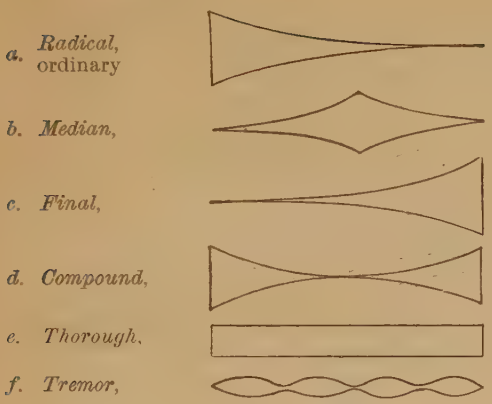

Fig. 8

88. In order to distinguish Radical Stress, pronounce the word, O, as you ordinarily speak. Again, prolonging the sound a little. Strike it forcibly at the beginning and let it fade out as the tone of a bell. Now try the same on the words, *bang*, *ring*, *drum*, *bell*, *toll*, *yell*. Now try Final Stress, commencing the tone gradually and ending abruptly with full force. Practice on the words, *halt*, *stop*, *drop*, *quit*, *chuck*. A practical illustration of this change from Radical to Final is heard in the answer a canvasser receives from one who does not wish to buy. At first it is "*No*" then it becomes "*No*" and finally, "*No*"

89. Radical Stress:—

Go ring the bells and fire the guns
And fling the starry banner out.

(Other examples, Arts. 142; 150, *a;* 156.)

90. Final Stress:—

We will *never* submit, never! NEVER! NEVER!

(Otner examples, Arts. 150, *c;* 193, *a* and *b.*)

Suggestive questions: What difference in Stress between, Ha! as in laughing, and, Ha! as said in reproof? Which better expresses freedom from care, Radical Stress or Final? Which better expresses determination? Will? What stress in the tone of a bell? In the chuh! chuh! chuh! chuh! of the railroad engine? What Pitch and Movement are best for Art. 89? Why?

NOTE.—The difference between Inflection and Stress may be illustrated by the violin: If the player slides his finger up or down the string, he gives to the tone rising or falling Inflection. If now he gradually increases the pressure on the bow throughout a tone he gives it Final Stress. Gradually decreased pressure on the bow throughout a tone would give Radical Stress. In general, sliding the finger on a string gives Inflection to the tone, while pressure on the bow determines the Stress of the tone.

LESSON XII.

TORSION OF THE BODY. STRESS—Continued.

91. Repeat Article 85.

92. Drill Position. Without moving the feet or bending from erect position, twist the body slowly to the right so that the chest turns ninety degrees or more, then steadily return. The same to the left. Repeat several times.

Fig. 9.

93. The grace that is added to the voice by a fine use of Median Stress is worthy of tireless effort. Stress seems to be the principal attribute of voice by which *will* is expressed. Radical Stress is the common voice in which the will of the speaker is not manifest; Final Stress indicates the positive determination of the speaker's will; while Median Stress indicates that moderate degree of will which constitutes self-possession. Say, "No, I will not," in Radical, Median, and Final Stress and observe the changed meaning.

94. Practice Median Stress at first on the vocal, $\bar{o}$.

Let there be no abruptness at the beginning or end of the tone but full force in the middle. Then try such words as, *beautiful, happiness, crystalline, abundant, mighty, highest.*

95. Compound Stress is used in cases of double meaning, as sarcasm and irony.

96. Thorough Stress is suggestive of lofty emotion combined with a noble will. Keep the force equal throughout the tone.

97. Tremor Stress is the trembling or wavering of the voice common in excessive emotion, as grief or pity. The expression of pathos is impossible without Tremor Stress. Persevere in your practice of it. Picture in the imagination an occasion which would require it. The following examples for practice will aid you in varying the Stress.—

98. Median Stress:—

Noiselessly as the spring-time
Her crown of verdure weaves,
And all the trees on all the hills
Open their thousand leaves—
So, without sound of music,
Or voice of them that wept,
Silently down from the mountain's crown
The great procession swept.

—*Mrs. Alexander.*

(Other examples, Arts. 143; 170; 209.)

99. Compound Stress:—

Authority! If you wanted authority over me, you should have adopted me, and not married me,
My extravagance! I'm sure I'm not more extravagant than a woman ought to be.

—*R. B. Sheriden.*

(Other examples, Arts. 75, 240.)

100. Thorough Stress.

Hast thou a charm to stay the morning star
In his steep course? so long he seems to pause
On thy bald, awful head, O sovereign Blanc!

—*Coleridge.*

(Other examples, Arts. 72, 287.)

101. Tremor Stress:—

He's sinking, he's gone—O God, it is I,
It is I, who have killed him—help, help!—he must die.

—*Hoppin.*

(Other examples, Arts. 199, *e;* 216, *b;* 258, *c.*)

Suggestive questions: What Movement in Art. 98 ? What sentiment prevails in each quotation in this lesson ? Which requires Orotund Quality ? Which needs an Aspirated Quality, that is, slightly breathy, to denote fear or dread ? What Stress expresses quietness ? Sublimity ? Beauty ? Ridicule ? What Inflection is wanted with the Compound Stress in Art. 99 ? Which two examples in this lesson need Effusive Form ?

LESSON XIII.

TORSION OF THE ARMS. ARTICULATION OF THE VOWELS.

102. Repeat Article 92.

103. Drill Position. Keeping the hands down at the side, twist the arms inward so that the hands turn through 180 degrees, bringing the little fingers forward. Return, and twist the arms outward 180 degrees, bringing the little fingers forward again, thus turning the hands through a complete circuit by simply twisting the arms on their axes. Continue this exercise four times. Then extend the arms horizontally at the side and twist them as before. Then extend the arms horizontally forward and repeat the same.

Fig. 10.

104. Besides the seven attributes of voice (Art. 6), already studied, the *expression of thought* requires particular attention to *Articulation*, *Pauses*, *Climax* and *Emphasis*.

105. By **Articulation** is meant **the utterance of all the sounds.** Few people articulate *well;* although few need be deficient in that important matter. How few people in giving you a stranger's name make

it distinct! In conversation one is frequently compelled to ask for a repetition. Often public speakers annoy their audience by not making themselves heard. In nearly all these cases the trouble is in articulation. The listener hears a part of what is said, but the sounds which are lost are essential to an understanding of the word. It requires more skill to produce some sounds than others, but all are produced by muscular effort. Only until the hand is trained is it easier for a boy with a hammer to miss a nail than to hit it. Just so it is not absence of vocal power but lack of vocal training that makes so many indistinct speakers.

106. There are usually no difficulties in uttering the vowel sounds if the pupil knows definitely what the sounds are. The Principles of Pronunciation in the unabridged dictionary are very explicit on this matter and furnish perhaps the best available authority as to what those sounds are. It is always an advantage to the pupil to hear some one give those sounds correctly; at any rate they must be clearly recognized in some way.

107. Give especial drill to the following sounds which are frequently given incorrectly:—

ä, ȧ, a̤, ẽ, ĩ, o͞o, ū, ṳ, û.

(Webster's system of marking is here used.)

108. In holding or prolonging such sounds as ā, ī, *oi*, *ou*, let the first part of the tone be prolonged, and

not the latter. They are compound sounds and the open part of the sound should receive the "hold." For the same reason in the sound, *ū*, the latter part only should be held.

109. Practice all the vocals in Pure Tone, Moderate Force, Medium Pitch, Expulsive Form, Falling Inflection, and Radical Stress.

110. Repeat Articles 98–101.

Suggestive questions: In distinct conversation, are all the sounds uttered with equal prominence? Which word is least prominent when we say, *There comes a man?* Which syllable is more prominent when we say, *Washington?* Which sound is least prominent when you say, *holds?* Have you noticed that people sometimes speak too loud to be understood? And that others whose voices are not nearly so noisy are easily understood? What is the reason?

LESSON XIV.

TORSION OF THE NECK. ARTICULATION OF THE CONSONANTS.

111. Repeat Article 103.

112. Drill Position. Keeping the head erect, turn it slowly to the right so that the face is over the shoulder; return slowly. Then turn to the left the same. Do not turn the chest any but keep it still.

113. Give the sounds of all the consonants in order, with especial drill on the following:—

b, d, f, g, j, s, v, x, z.

Practice until you can give each consonant sound alone; *b, d* and *g,* may be combined with a vowel at first, as, *ib, id* and *ig.* After practicing a while the consonants can all be sounded full and clear without any vowel in combination.

114. Observe what organs of voice are used in producing each sound. You will then understand why it requires practice to articulate strongly. The muscles of the lips, tongue and palate must be developed by use the same as those of the arm if they are to be strong. Compare *b* and *p;* in what are they alike, and in what do they differ? Also *d* and *t; g* and *k; s* and *z; th* and ~~*th.*~~

115. Make a list of the sounds which the lips aid in

forming—*Labials.* Another list formed by the tongue —*Linguals.* A list of those which the teeth aid in forming—*Dentals.* Another list formed by the palate —*Palatals.* Another list of those sounds in which the air column is forced through the nose, as *n*—*Nasals.* A list of those sounds in which the air column is entirely stopped—*Mutes.* A list of those sounds which may be easily prolonged indefinitely—*Liquids.* A list of the sounds which consist of breath not vocalized, *p*, *t*, etc.—*Aspirates.* A list of the sounds which consist of tone, vocalized breath, modified by the teeth, lips, tongue or palate— *Sub-vocals.* A list of the sounds consisting of tone unmodified by the lips, the tongue or the palate— *Vocals.*

116. Practice the sounds in each of the above lists, as directed in Art. 109.

Suggestive questions. Where are the vowel sounds formed? Have you ever heard a man talk who had no front teeth? Did he talk plainly? If not, why not? Do you like to hear a person talk when his tongue seems to fill his whole mouth? How shall he avoid that? Why is it necessary to open the mouth well in order to talk distinctly? Can you sound all the letters in a whisper—Aspirate Quality?

LESSON XV.

PERCUSSION OF THE CHEST. ARTICULATION—Continued.

117. Repeat Article 112.

118. Drill Position. Hands on the chest. Throw the shoulders up and back. Draw a full breath, as in Art. 67, hold it while you rap the chest sharply and quickly with the open palms sixteen times. After practising this *Chest Percussion* for a few days regularly the strokes may be made heavier until the rapping can be done with the hands clenched. Keep the lungs full during the percussion. Repeat.

119. When one can readily produce all the elementary sounds, there are still some combinations that will need much attentive practice, especially cumulations of consonants.

120. One common fault in Articulation is the skipping too lightly and quickly over small words. The fact that they are *least important* does not mean that they are *unimportant.* No unimportant word should be used at all, and a word that is worth using is worth speaking distinctly.

121. With natural voice, pronounce each of the following words four times in succession:—

adz
aids
asks
asked
able
abler
ablest
abdal
athlete
althea
Alps
ampler
abominable
bald
boldly
bedlam
begged
blended
blending
blamable
blamably
boastest
broiled
cask
clasps
clasped
called'st
community
depths
did'st
dearth
duty
distinctness
elms
elocution
empty
earth
famed
fifthly
fulfilleth
faithfully
faithlessly
gasped
ginger
gnarled
holily
healthfully
inimitably
innumerable
judged
jingling
Kaskaskia
lamentable
Lilliputian
minimum
memorable
nonentity
overwhelmed
passeth
pumped
pusillanimity
quaintness
rock-ribbed
rarity
rearward
Seth
scythe
spent
splint
splashed
singed
sinning
singing
sea-shells
succinctly
somnambulist
texts
tenths
truths
thither
vine
vivacious
valvular
whales
whence
which
whilst
waxest
whisked

Suggestive questions. Do you commonly find your self refreshed or exhausted after the physical drill exercises? Do your muscles weary as quickly as they did in Lesson I? In Art. 121, can you make the lungs push the air till it is compressed by the vocal organs, making the tone tense and firm? Can you direct the words so as to throw them directly to the one to whom you are speaking?

LESSON XVI.

PERCUSSION OF THE NECK. PROMINENT AND OBSCURE SOUNDS.

122. Repeat Article 118.

123. Drill Positon. With the open palm of the right hand rap lightly and rapidly for five seconds the right back part of the neck. Then with the left hand the left side similarly. Then with the right hand the left front side of the neck. Now with the left hand rap the right front side of the neck. Let this exercise be done lightly until a few days regular practice have hardened the muscles a little, after which the rapping may be made more brisk. Keep the head erect.

124. While a good Articulation requires every sound to be made distinct, it does not require all to be equally prominent. Words commencing or ending with the unaccented vowel, *a*, furnish a good example of this fact. The words, *ahead* and *America*, are equally spoiled by having all the syllables pronounced with the same prominence, and by having the ends clipped—*Go a-head Amer-i-ca*, is as bad as—*Go 'head 'merica*. In some dictionaries, obscure vowels are unmarked. A correct speaker will give these that nice subordination to the principal sounds which produces an easy, graceful yet clear effect.

125. The same principle applies to phrases. Articles should be subordinated to their nouns. *A man*, should be spoken almost as if it were one word. Phrases, considered grammatically, are elements, and in proper speech they are spoken as such. To avoid on one side the error of carelessness which slights the subordinate sounds, and on the other side the error of pedantry or affectation which over-does the Articulation, will require you to criticise yourself persistently until you have formed a correct habit, unless you have had the rare good fortune not to fall into a bad habit.

126. Apply the suggestions on Articulation to the following exercises for practice:—

a. Consider the lilies of the field, how they grow, they toil not, neither do they spin; and yet, I say unto you that even Solomon in all his glory was not arrayed like one of these.

—*Matthew.*

b. Thou comest, Autumn, heralded by rain,
With banners by great gales incessant fanned,
Brighter than brightest silks of Samarcand,
And stately oxen harnessed to thy wain.

—*Longfellow.*

c. Some shun sunshine.

d. Philip Phifer filled a pit full of pilfered pippins.

e. When loud surges lash the sounding shore, the hoarse, rough verse should like the torrent roar.

f. Theophilus Thistle, the successful thistle-sifter, thrust three thousand thistles through the thick of his thumb, therefore thou, when thou siftest a sieve full of unsifted thistles, thrust not three thousand thistles through the thick of thy thumb.

127. Repeat a part of Article 121.

Suggestive questions. What elements of voice will express the kindly comfort of Art. 126, *a?* What difference in the voice to express "great gales" and "brightest silks?" Do "loud surges" move fast or slow? What Stress represents their lashing the shore? Which is harder for you to pronounce, repetitions of the same sound or combinations of different sounds? Which exercise in the lesson do you find the most difficult?

LESSON XVII.

EXERCISE FOR THE LOWER LIMBS. PAUSES.

128. Repeat Article 123.

129. Drill Position. Slowly and steadily raise the heels from the floor, bringing the body as high as possible on tiptoe. Slowly descend to position. Strive to do this without any jerking or staggering. The same four times.

In a similar manner lift the toes, supporting the body on the heels. The same four times.

130. A Pause is a temporary cessation of the utterance. Do not confuse Pauses with punctuation marks; these sometimes indicate where Pauses should be made, though not always. The correct use of Pauses can only be learned by personal study of the thought, but a few hints may aid the learner.

131. A common fault in reading and speaking is the irregular halting with every few words, then jerking along through the next group without regard to the thought. In reading, this may arise from unfamiliarity with some of the words; in speaking, from embarrassment or a lack of words at easy command. When this habit is formed it produces the impression of weak thought or nervousness on the part of the speaker.

Notice the effect if this sentence from Chalmers is read in that manner:—

The first—great obstacle—to the extinction—of war—is the way—in which—the heart—of man—is carried off—from its barbarities—and its horrors—by the splendor—of its deceitful —accompaniments.

Now read it as indicated below, using only one breath after the word, war.

132. The first great obstacle to the extinction of war—is the way in which the heart of man is carried off from its barbarities and its horrors by the splendor of its deceitful accompaniments.

133. As already hinted, the failure to manage the breath properly is a frequent cause of incorrect pausing. A Pure Tone uses the breath very slowly, so that if properly managed, it ought never to be necessary to pause for breath.

134. In order to avoid unnecessary pauses, practice the following exercises in their proper Movement (Art. 60), without pausing except where the dashes indicate.

135. So live—that when thy summons comes—to join
The innumerable caravan that moves
To the pale realms of shade—where each shall take
His chamber in the silent halls of death—
Thou go, not like the quarry-slave at night—
Scourged to his dungeon—but sustained and soothed
By an unfaltering trust—approach thy grave
Like one who wraps the drapery of his couch
About him—and lies down to pleasant dreams.

—*Bryant.*

136. How bright are the honors which await those who with sacred fortitude and patriotic patience have endured all things that they might save their native land from division and from the power of corruption!—the honored dead!—They that die for a good cause are redeemed from death—Their names are gathered and garnered—Their memory is precious.

—*Beecher.*

137. Repeat Article 126.

Suggestive questions: What sound of *u* in "innumerable," "endured"? What sound did you give the *e* in "silent" when you read it? What inflection on "So live," "of death," "About him," "all things"? What Movement is needed in Art. 135? Wnat sentiment prevails throughout it? Which should have more Force, Art. 135 or Art. 136? What preceding word does "approach" most nearly relate to? By what element of voice do you make it relate back properly?

XVIII.

DEADSTILL EXERCISES. PAUSES.

138. Repeat Article 129.

139. Sitting Posture. Trunk and head erect. Keep yourself absolutely still: do not move a voluntary muscle; do not even wink. Sit deadstill as long as you can without discomfort; try it at first for twenty seconds, then try it for thirty seconds, and so gradually increase the time. If the eyes water, rest them. After trying it with the eyes open, try it with the eyes shut. Then stand and take the same exercise with the Drill position and with Speaker's Position. This exercise may be *occasionally* practiced with profit by pupils in their seats. It helps one to get himself under control when the "fly-away feeling" possesses him.

140. It should be observed here that frequent winking, drumming with the fingers, swinging the feet, fumbling the watch chain or pencil, and other similar habits are the expression of uncontrolled nerves, and are not only disagreeable but injurious, having a tendency to exhaust the nerve power. Strenuously avoid all such movements.

141. The pauses which are most important for us to notice here are:

The Grammatical Pause.

The Rhetorical Pause.

The Emotional Pause.

142. The Grammatical Pause frequently corresponds with the punctuation marks, but not always. The following sentence from William Pitt may be well read without pausing at the commas after *has* and *decency*, but to pass the comma after *man* without a pause would obscure the grammatical relation of the relative pronoun, *which*, and hence would be very bad reading.

> The atrocious crime of being a young man, which the honorable gentleman has, with such spirit and decency, charged upon me, I shall neither attempt to palliate nor deny: but content myself with hoping, that I may be one of those whose follies cease with their youth.
>
> —*Pitt.*

The Grammatical Pause is used to express grammatical relation.

143. The Rhetorical Pause is used to make the thought more effective.

In the following stanza from N. P. Willis, the thought may be expressed more strongly by a pause after *heart* in the first line, after *words*, and after *itself*.

> Oh! when the heart is full—when bitter thoughts
> Come crowding thickly up for utterance,
> And the poor, common words of courtesy
> Are such a very mockery—how much
> The bursting heart may pour itself in prayer.
>
> —*N. P. Willis.*

(See Art. 163, after "Sheridan.")

Different shades of meaning may be made by varying rhetorical pauses, hence we have here a broad field for the exercise of good judgment in reading.

144. The Emotional Pause is used when one is overcome by emotion and the voice is choked by passion.

The following from Antony's speech at Cæsar's funeral may well illustrate the Emotional Pause:

> You all did love him once, not without cause;
> What cause withholds you, then, to mourn for him?
> O judgment! thou art fled to brutish beasts,
> And men have lost their reason! Bear with me,
> My heart is in the coffin there with Cæsar,
> And I must pause till it come back to me
> * * * * * * * *
> But yesterday the word of Cæsar might
> Have stood against the world: now lies he there.
>
> —*Shakespeare.*

(See Art. 258, *c.*)

145. Practice on the examples given, also apply Rhetorical Pause in the following. Study the effect of changing the pausing until you get the most perfect expression of the thought.

> Three fishers went sailing out into the west,—
> Out into the west as the sun went down;
> Each thought on the woman who loved him the best.
> And the children stood watching them out of the town;
> For men must work, and women must weep,
> And there's little to earn and many to keep,
> Though the harbor bar be moaning.
>
> —*Chas. Kingsley.*

146. Repeat Articles 135 and 136.

Suggestive questions. What is the meaning of "Oh!" in 143, thought or sentiment? What Form, Inflection and Pitch make it most expressive? What meaning would be expressed by putting Falling Circumflex (Art. 70, *d.*) on "honorable" in Art. 142, *a.*? What would

be the effect of a Rhetorical Pause after "crime"? How can you speak the word "cease" to make it sarcastic? Would it be an advantage to pause and listen after "harbor bar," in Art. 145? What is the meaning if you make no pause after "each"? Should you make a pause there?

LESSON XIX.

ARM EXERCISE. CLIMAX.

147. Repeat Article 139.

148. Speaker's position. Point with your right hand to the corner of the ceiling in front of you or a little to the left. Now very slowly and steadily move the hand toward the right, following accurately the margin of the ceiling. Let the hand pass over the line of the ceiling very slowly—about as fast as a fly would run along. Then in a similar manner return the hand along the same line to the point of starting. Then perform the same exercise with the left hand. Afterward some other line lower down may be taken. Point to a train of cars, real or imaginary, at full speed half a mile away.

149. Climax is the regular increase of power in a series of expressions.

Anti-climax is the reverse of climax, the power being gradually decreased. As climax, well used, is one of the finest aids to speech, so anti-climax is a common means of spoiling it. If the speaker has his beginning well thought out, and starts in vigorously, but flags as he proceeds, the effect is generally worse than if he had not done the first so well. This applies either to what we call public speech or to a recitation in class,

a short speech or a long one. If one increases in power as he advances, it gives the impression of strength yet in reserve, while flagging energies betray weakness. Climax may be used in a series of *words*, in successive *sentences*, or in a succession of *paragraphs*. In a long climax, however, it must not be a continuous ascent; but a series of flights, each one rising a little higher than the preceding.

150. Practice the following example. Manage your voice so that you do not reach your limit before you get to the end.

a. At midnight in his guarded tent,
The Turk lay dreaming of the hour
When Greece, her knee in suppliance bent,
Should tremble at his power.

In dreams, through camp and court, he bore
The trophies of a conqueror;
In dreams his song of triumph heard;
Then wore his monarch's signet ring;
Then pressed that monarch's throne—a king;
As wild his thoughts, and gay of wing,
As Eden's garden bird.

b. At midnight, in the forest shades,
Bozzaris ranged his Suliote band,
True as the steel of their tried blades,
Heroes in heart and hand.

There had the Persian's thousands stood,
There had the glad earth drunk their blood
On old Platea's day;
And now there breathed that haunted air
The sons of sires who conquered there,
With arm to strike and soul to dare,
As quick, as far as they.

c. An hour passed on—the Turk awoke;
That bright dream was his last;
He woke to hear his sentries shriek,
"To arms!—they *come!* the Greek! the *Greek!*"
He woke—to die midst flame, and smoke,
And shout, and groan, and saber stroke,
And death-shots falling thick and fast
As lightnings from the mountain cloud;
And heard with voice as trumpet loud,
Bozzaris cheer his band:
"*Strike* till the last armed foe *expires;*
STRIKE—for your *altars* and your fires;
STRIKE—for the green graves of your sires
GOD—and your native land."

—*Fitz-Green Halleck.*

Suggestive questions. What words in Art. 150 should have Explosive Form? What part needs Median Stress? Is the same party referred to in the first and second stanza? What sentiment prevails in each stanza? Is "Eden's bird" (150, *a.*) supposed to be different from other birds? What line shows climax in phrases (150, *c.*)? Whose words in the last four lines? What Stress on "Strike"? What difference in Pitch on "shout" and "groan"? Why?

LESSON XX.

CIRCULAR ARM MOVEMENT. EMPHASIS.

151. Repeat Article 148.

152. Drill Position. Without bending the arm, swing it from the shoulder forward, up, back, and down, describing a circle. Let the movement be slow and steady. Perform it first with the right arm, then with the left, then with both together. Keep the trunk still, and make the circles as nearly parallel as possible.

153. Emphasis is any peculiar impressiveness of expression.

It is a mistake to suppose that Emphasis is only secured by loudness. Anything which calls special attention to a word, emphasizes it. This may be done by:—

a. Speaking it with greater force.

b. Speaking it with subdued force.

c. Giving it more effusive form.

d. Giving it a peculiar stress.

e. Pausing before it, or after it, or both.

f. Changing the quality.

g. Gesture or facial expression, or any other device which makes it specially prominent.

154. Ordinarily, in every sentence some words are more important than others. In speech these words are shown by the way in which they are spoken—they are

emphasized. In speaking thought previously prepared, or the thoughts of another, as in reading, one is liable to give a wrong emphasis because the thought is not fully realized and made one's own. Every different shade of meaning changes the emphasis, so if the meaning is not fully and accurately grasped, the emphasis will be wrong. Saying over words without any emphasis is not much worse than throwing in the emphasis arbitrarily—without reference to the meaning. Every phrase has its emphatic word, every long sentence its emphatic phrase or clause, and nearly every paragraph its emphatic sentence. The reader should always run his eye ahead of his tongue to see what is coming.

See how many differences of meaning you can give to the following by changing the emphasis.

Keep thy tongue from evil, and thy lips from speaking guile.
—*34th Psalm.*

156. Practice the following, and study to give all parts proper emphasis.

What conscience dictates to be done,
Or warns me not to do,
This teach me more than hell to shun,
That more than heaven pursue.
—*Pope's Universal Prayer.*

157. I come, I come! ye have called me long;
I come o'er the mountains with light and song.
Ye may trace my steps o'er the waking earth
By the winds which tell of the violet's birth,
By the primrose stars in the shadowy grass,
By the green leaves opening as I pass.
—*Felicia Hemans.*

158. There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune;
Omitted, all the voyage of their life
Is bound in shallows and in miseries.

—*Shakespeare.*

159. Repeat Article 150.

Suggestive questions. What method of Emphasis is used mostly as you speak Art. 156? on "conscience?" on "not?" on "this?" on "heaven?" In Art. 157, which is more emphatic, "primrose" or "stars?" "leaves" or "opening?" What Pitch and Inflection on "come" to give proper emphasis? Do you notice a tendency to throw too much emphasis on the last word of a line or sentence? (For example, the second line in the quotation from Pope). Did you emphasize "is" and "the" in the first line of Art. 158?

LESSON XXI.

BODY EXERCISE. POETIC READING.

160. Repeat Article 152.

161. Drill Position. Hands on the chest. Rise on tiptoe and reach straight up as far as possible with both hands. Return them to position on the chest while the heels return gradually to the floor. Bend forward and down at the waist and reach as near the floor as possible without bending the knees. Return to position with hands on the chest. Repeat the same slowly four times.

162. **In reading poetry,** Emphasis, Inflection and Pauses are often improperly combined to produce what is commonly called **sing-song.** *The sense should never be sacrificed for poetic effect.* With this caution, the reader should "bring **out**" the rhythm, the meter, and all the poetic art to its best advantage. Poetry that is well written will sound poetic if the thought is expressed to the best advantage. The reader should pause at the end of every line of poetry, but if there is no punctuation at the end of a line make the pause brief, and do not let the voice fall. By keeping the Inflection right you may make as long a pause as you wish and the chain of thought will not be broken. The poetic effect is chiefly aided by the proper management of the time—Movement and Form—while Inflection and Emphasis must be determined alone by the sense.

163. Avoid sing-song in your practice of the following. Apply the suggestions in Art. 162.

*Up from the south at break of day,
Bringing to Winchester fresh dismay,
The affrighted air with a shudder bore
Like a herald in haste, to the chieftain's door,
The terrible rumble and grumble and roar,
Telling the battle was on once more,
And Sheridan—twenty miles away.

—*T. B. Read.*

164. Repeat Articles 156–158.

Suggestive questions: What Inflection on "day"? (Art. 163) What brought "to Winchester fresh dismay"? What Inflection on "bore"? The air "bore" what? Whither? What sound is imitated in the fifth line? What Pitch, Force and Movement to best represent it? What is the effect of Rising Inflection on "Sheridan," and a long pause after it? Where was this battle? What is the story that explains this stanza? (If you do not know, consult an encyclopedia, or ask older people. In order to read well, the thought must be understood.)

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LESSON XXII.

FOOT MOVEMENT. SOUND AND SENSE.

165. Repeat Article 161.

166. Drill Position. Keeping the toes turned out at the same angle, advance the right foot one step to the front and then return to position, then one step to the right lateral, and back to position. Proceed in the same way to the four points front, right lateral, backward, left lateral (See Art. 180.) Make each step prompt and graceful, and throw the weight of the body on the active foot at each step. Pursue the same circuit in reverse order with the left foot.

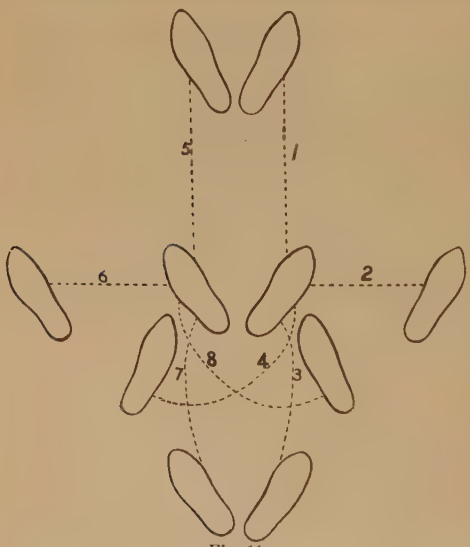

Fig 11.

167. Many words by their sound convey somewhat

of their meaning, as, *ring*, *slush*, *broad*, *tiny*, *roar*. The speaker by his voice should aid this effort of language to interpret itself. So far as possible, the thought should be given to the hearer without any effort on his part.

168. Two classes of words may be noticed under this subject: *Onomatopoetic*, or those which imitate the sounds described; and *Characteristic* words, or those which give an idea of size or quality.

Pronounce the following so as to bring out their meaning as fully as possible:

Onomatopoetic—Ring, jingle, toll, crash, thump, rattle, rustle, whistle, roar, thunder.

Characteristic—Little, large, noble, mean, far, happy, merriest, round, grand, old, sneak, vagabond, nobleman, king, villainy, treachery, honor, magnanimity.

169. Imitate the sound of the wind as it swells and dies away, sighs and moans successively in the following:

The loud wind dwindled to a whisper low,
And sighed for pity as it answered—No.

170. Bring out the effect of the smooth sailing and slight swaying of the boat in the following:

*Round purple peaks it sails, and seeks
Blue inlets and their crystal creeks,
Where high rocks throw, through deeps below,
A duplicated golden glow.
—"Drifting," by *T. B. Read*,

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171. Express the sublimity in this passage from "God's First Temples:"

O God, when Thou
Dost scare the world with tempests, set on fire
The heavens with falling thunderbolts, or fill,
With all the waters of the firmament,
The swift dark whirlwind, that uproots the woods
And drowns the villages, spare me and mine.
—*W. C. Bryant.*

172. Hear the sledges with the bells,—silver bells:
What a world of merriment their melody foretells!
How they tinkle, tinkle, tinkle,
In the icy air of night!
—*Edgar A. Poe.*

Suggestive questions: When you say, "I am glad to see you," do you say it as if you meant it? Can you say "No" as the wind does? (Art. 169.) What Inflection on "sighed"? Should we emphasize "and" in the second line of Art. 170? What Stress on Art. 171? Should the Inflection be on short and frequent or long and continuous slides? What Movement to imitate the sleigh bells in Art. 172?

LESSON XXIII.

FINGER MOVEMENT. SENTIMENT.

173. Drill Position. Hands down at the side. Without moving the arms, clench both hands quickly and firmly. Now open them fully so the fingers and thumbs are straight. The same eight times. Now repeat with the arms horizontal at the side. Again with the arms straight up. Again repeat with the arms horizontal forward.

174. We have now had an outline of the elements of tone, and the changes which the voice undergoes. We have learned to produce those changes; to classify and name them. We are prepared to enter more into a consideration of the causes and meaning of those changes.

Words express ideas; tones express feelings, sentiments, states of mind. You can understand anger, fear, joy and peace in a man's voice, though he speaks in a foreign tongue and you do not know a word of it. Even a horse understands the language of the emotions. This is the universal language. A mob will be more influenced by a man's tones than by his words. Children in the home and in the school are more controlled by feelings than by ideas. Hence, "A soft answer turneth away wrath; but grievous words stir up anger."

It is the tone, rather than the words, which commands, entreats, questions, decides, offends, attracts, comforts or irritates us.

175. Speaker's Position. Practice on *O*, expressing the following sentiments. Repeat again and again, pursuing the list forward and backward.

Conversational:—

a. Business.

b. Friendly.

c. Intimate.

d. Confidential.

e. Questioning.

f. Protesting.

g. Deciding.

h. Entreating.

i. Despairing.

176. Repeat Articles 169–172.

Suggestive questions. Can you drive off ill feelings by speaking and acting pleasantly? Do we become like the character we assume? How do children tease and pout: with words, tone, action, or with all? What Movement and Stress in Art. 175, *a?* What Quality and Force in Art. 175, *d?*

PART SECOND.

Studies in Action; Vocal Exercises.

LESSON XXIV.

ACTION. DIRECTION OF GESTURE.

177. Repeat Article 173.

178. Speaker's Position. Practice the syllable, *ah*, expressing the following emotions. Repeat as in Art. 175.

Passionate:—

a. Command.
b. Question.
c. Challenge.
d. Anger.
e. Apology.
f. Chagrin.
g. Pity.
h. Joy.
i. Surprise.
j. Fear.

179. Action is the complement of voice in expressing our thoughts. As a rule no action should be used where the voice is sufficient. Too much

action is distasteful, whether it be the grimaces of affected conversation or the spread-eagle delivery of the stump speaker. With this caution at the beginning, we may proceed to the study of where and how to use action as an aid to expression. The subject naturally divides itself into that of *the hands*, *the arms*, *the feet*, *the trunk*, *the head*, and *the countenance*.

180. The Hand in gesture may take any direction, but we must have a few terms by which to designate the different points.

If you stand erect and imagine yourself somewhat as the axis of a large geographical globe of which your fingers, when swung at arm's length in every direction, describe the surface, you can easily imagine that surface as marked by the circles of latitude and longtitude. Sweeping the arm around horizontally you describe the equator. Raising the arm 45 degrees, your hand may describe another circle parallel with the equator, and 45 degrees below the horizontal you may describe another parallel. From these circles we can locate all gestures in Latitude, as Horizontal, Upper and Lower. Now sweeping the hand from pole to pole on the surface of our imaginary globe you may describe eight meridians 45 degrees apart, which will be sufficient to locate gestures in Longtitude. Thus we derive the following table of directions:—

GESTURES.

In Longtitude.	*In Latitude.*
F.—Front.	Up.
Ob.—Oblique { Right–Rt. / Left–L.	Upper–U.
Lat.—Lateral { Right / Left.	Horizontal–Hor.
Ob. B.–Oblique Backward { Right. / Left.	Lower–Low.
B.–Backward.	Down–D.

Number and quantity increase from the Front to the Lateral; "All the world" is included by a Lateral gesture. If gestures were used on the sentence, "Millions for defense, but not a dollar for tribute," a gesture with both hands near the Lateral might be used on "Millions," while one hand in Front would indicate "a dollar." Front gestures are most definite. Oblique Backward and Backward are used to represent the past in time or place, also the disagreeable, as shown when we turn our back on that which is despised.

Upper direction is given to objects, real or imaginary, located above, also to elevated and noble emotions and ideas.

Lower direction is given to objects located below, and to that which is humble, base or despised in thought.

Horizontal gestures are given to the ordinary in thought or place.

181. Point to the twenty-six directions indicated in Art. 180,—Down, Lower Front, Rt. Hor. Lateral, Rt. Oblique Upper, Left Ob. Backward Horizontal, etc.

182. Repeat Article 175.

Suggestive questions. What words would indicate the direction of a gesture to the moon? In a gesture to the horizon would the raising or lowering of it one inch spoil it—in other words, must the gesture be precise? Where shall we locate the horizon, level with the shoulder, or level with the eye? In speaking of the Deity if we use a gesture shall it be over the head, over the shoulder, or farther out?

LESSON XXV.

LAUGHING EXERCISE. THE SUPINE HAND.

183. Repeat Article 178.

184. Speaker's position. Pronounce the syllable, *ha*, in ordinary manner. Raise the Pitch and make the Form Explosive. Now twice in succession. Three times. Now give it Force enough to make it a genuine hearty laugh. If some one laughs with the syllable, Te-he-he! all take that syllable and make the laugh as natural as the genuine. If you hear, Oh-ho-ho-ho! or Hĭ-hĭ-hĭ-hĭ! or Hŭ-hŭ-hŭ-hŭ! practice it. Try to enter into the spirit of it. See if you can discover what varying sentiment enters into different laughs. Which suits you individually best? Do you use different kinds at different times? This "laughing practice" is one of the most valuable vocal exercises; it is healthful; and, as the laugh indicates the character, it is worth while to cultivate a *proper* habit of laughing.

185. *The positions of the hand are, Supine, Averse, Index, Clenched, Prone, and Reflex.*

186. The Supine Hand (See Figures 12, 19, 20, 21,) is most used. It is friendly, considerate and unimpassioned. It appeals to the judgment of the hearer. When the Supine Hand is used in direct address the hand should always be drooped from the wrist enough so the person addressed can see the palm. Extend the

hand supine toward a company. Hold it a little too high so they cannot see the palm and they are omitted. Hold it so those in the center can see the palm, but those

"Be a hero in the strife."
Fig. 12.

at the side cannot, and these last are excluded. The first finger should be straight; the others slightly and loosely curved. Practice until you get it just right. Anyone can tell when it looks right. To criticise your-

self, practice before a mirror. In all study of Action your glass may be made your greatest helper.

187. Practice the following with supine hand as indicated:

a. "I am very glad to see you. Good even, sir."
Rt. Hand Front. Hor.

b. "Be a hero in the strife."
Rt. Up Obl.

c. Is there for honest poverty,
Left, Hor. Fr.
Wha hangs his head, and a' that?
—*Burns.*

d. Come unto me, all ye that labor and
Both Hands, Hor. Obl.
are heavy laden, and I will give you rest.
—*Bible.*

Do not make the gestures rapid; let the hand move slow, gracefully, reaching its fullness or *culmination*, just at the point of emphasis. Hold it in position while the thought requires it, then withdraw it gracefully; do not drop it.

Both hands have the same general meaning as one hand, but are more emphatic.

188. Repeat Article 181.

Suggestive questions: Can you stop laughing at will? How can one acquire that power if he does not have it? How do you acquire any power? Can you express the thought as fully in Art. 187, *b*, without a gesture as with it? Will one hand do as well in Art. 187, *d*? What Stress in *b*? What sentiment in *c*? Quality?

NOTE.—It should be understood that there are different ways of rendering the same thought. No two persons would use precisely the same gestures on any extended speech, and yet both may be equally good. The gestures that are assigned to particular passages in this book are not to be considered the only ones that could be used.

LESSON XXVI.

SALUTATION EXERCISE. THE AVERSE HAND.

189. Repeat Article 184.

190. Take the Speaker's Position and practice on the words, Good morning.

a. Say, "Good morning" as you do to the teacher.

b. As you do to your chum.

c. As you do to a stranger.

d. A friendly "Good morning."

e. A business "Good morning."

f. A hostile "Good morning."

g. A haughty "Good morning."

h. A condescending "Good morning."

i. A flattering "Good morning."

j. An honest, cordial "Good morning."

Notice how a slight change of the voice and manner gives an entirely different character to these words. Carry this study in your mind through the day; observe the varying sentiments that are expressed in the greetings on the streets and by different people. Characterize them in your review of this exercise to-morrow. Try to make your own "good mornings" mean what they should—kindly, happy, cordial good wishes.

191. The Averse Position of the hand is that which would push away a repulsive object—

Fig. 13.

the back of the hand toward your own face, the wrist sharply bent back, and fingers straight. As it is the position which would push away a repulsive object, so, it represents ideas that are repulsive.

192. Every gesture that is applied to material things has its correlated gesture applied to mental objects. As we speak of a lofty mountain and a lofty thought, both might receive the same gesture. A miry pit and a loathsome character might both receive the same gesture of aversion. A point on the book and a point of an idea might both be brought to one's attention by the aid of similar gestures.

193. Practice the following with Averse gesture as indicated:—

a. False wizard, avaunt.
Rt. Hor. Obl.

b. Back, ruffians, back! nor dare to tread
Both Hands, Front, Horizontal.
Too near the body of my dead.

—*The Polish Boy—Ann S. Stevens.*

c. O, I have passed a miserable night,
Left Obl. Lower.
So full of ugly sights, of ghastly dreams.
Both Obl. Lower. Both Lateral Lower.

—*Shakespeare.*

194. Avoid all quick, nervous action. Do not thrust the hand out, but let it be limp till it comes to position. The front edge of the hand should lead in all graceful gesture. If the back of the hand leads, it will seem more as if you are going to slap something.

195. Repeat Article 187.

Suggestive questions. Which should be most used in speech, Supine or Averse hand? What Quality is most needed with Averse hand? Which of your hands makes gestures with the greater ease? Why should the gesture be horizontal in Art. 193, *b?* Would the Supine or Averse better express hope? Contempt? Courage? Fear? Entreaty? What is the meaning of a gesture made too quick? Can you give Art. 193, *a*, with strength, authority, and firmness?

Fig. 14.

LESSON XXVII.

EXERCISE IN "NO." THE INDEX HAND.

196. Repeat Article 190.

197. Practice on the word, No:

a. Give conversational "No."

b. Business "No", (Make your questions short.)

c. Questioning "No", (Is that so?)

d. Doubtful "No", (Perhaps "Yes".)

e. Positive "No", (No doubt of it.)

f. Resentful "No", (You should not ask.)

g. Impatient "No", (Don't bother me.)

h. Inquisitive "No", (Do tell me about it.)

i. Emphatic "No", (A thousand times, No!)

You have heard of people who cannot say "No". Which of the above do they use? Can you say "No" firmly, positively, and yet pleasantly?

198. The primary meaning of the Index Finger in gesture is definiteness. In position and direction (objectively) it locates definitely. In ideas (subjectively) it denotes the same precision, or definiteness of thought. By it the debater calls attention to the exact point at issue, the teacher explains particularly. In a downward gesture it asserts. Held erect in a front horizontal, it warns. Pointed at an object with the back up it expresses contempt, hence arises the phrase, "the finger of scorn". It would be hard to use words

that would stir you to the same degree as to have one point the finger of scorn at you. Pointed at an object with the edge of the hand up it only designates, without expressing any ill feeling. In all these cases it means definiteness.

199. Practice the following with Index Finger:

a. Location.

The decent church that tops the neighboring hill.
Obl. Upper.

b. Scorn.

Let that plebian talk; 'tis not my trade.
Rt. Hor. Lat.

c. Argument.

Consider this,
Rt. Fr. Hor. Fore Arm.
That, in the course of justice, none of us
Should see salvation. —*Shakespeare.*

d. Affirmation.

But this I will avow, that I have scorned,
Rt. Fr. Down.
And still do scorn to hide my sense of wrong.
—*Croly.*

e. Warning.

Lochiel, Lochiel, beware of the day,
Fr. Hor.
When the lowlands shall meet thee in battle array.
—*Campbell.*

200. Repeat Article 193.

Suggestive questions: Which exercise in Art. 199 requires Effusive Form? What Inflection is wanted in Art. 199, *b*? Should *c* be spoken in an arguing tone or authoritatively? Should *d* be given with dignity or petulance? Why does a speaker point out on his finger tips the several divisions of his topic? Do you make all your gestures gracefully? What constitutes grace of movement?

Fig. 15.

LESSON XXVIII.

PROJECTING THE VOICE. THE CLENCHED HAND.

201. Repeat Article 197.

202. Practice on the words, "Over the boat." (Bring the boat over the river). Imagine yourself by the side of a stream and desiring to get across. On the other side is a man with a boat. At first let the stream be narrow—the width of the school room. Then gradually increase the distance till you shout across a river half-a-mile wide. Let the purpose be to throw the voice directly to the point aimed at, as definitely as you would fire a bullet. Loudness is not desirable so much as reaching power—the penetrative voice. It is this power which enables one to make himself heard in a large room or by a large audience out of doors. Use Pure Tone. Open the mouth round. Throw the tone forward. You may add to the value as well as interest in the exercise, by varying the expression from request to entreaty, command, etc.

203. The Clenched Hand expresses, primarily, force. It is not admitted in calm conversation. Passion and especially strong will make use of it. The

orator enforces his strongest conviction by the clenched hand. This position of the hand is limited to two directions—*the horizontal front* which is *antagonistic*, and the *vertical downward* which expresses *conviction* and *will*.

Fig. 16.

204. Practice on the following. Let the gestures be slow and firm. A quick movement in gesture is weak. Great bodies move slowly. Let the hand come to the front before beginning the gesture. *The front is the starting point for all graceful gesture.* Never move the hand out in a straight line from the side. *The skillful hand almost always moves in curves.* The clenched hand is an exception to this, but it should not be clenched until the "stroke" of the gesture.

a. Antagonistic:—

I tell thee thou'rt defied!
And if thou said'st I am not peer
To any lord in Scotland here,
Lowland or highland, far or near,
Lord Angus, thou hast lied.

Rt. Front. Hor. Cl.

—*Marmion—Scott.*

b. Conviction:—

We must fight! I repeat it, Sir: We must fight!
Rt. Fr. Down, Cl.

c. Conviction and Will:—

I know not what course others may take, but, as for me, give me liberty or give me death!
Both Fr. Down Cl.
—*Patrick Henry.*

It is not to be understood that the gestures indicated in the examples given are the only ones that should be used. In the examples in this lesson from Scott's Marmion and Patrick Henry's speech, the context would be full of action.

205. Repeat Article 199.

Suggestive questions. Should a man, or a woman, use Clenched hand the more? Should Supine hand be used at all in Art. 204, *a*? If so, on what words? What movement of the hand to indicate the change from far to near? What is the feeling in *b*! Would patriotism or anger most become the words in *b* and *c*? What Quality in *a*, *b*, *c*?

LESSON XXIX.

AN INTERROGATION EXERCISE. THE PRONE HAND.

206. Repeat Article 202.

207. Practice on the words, "Will you close the door?"

a. Ask the question as if you expected an answer.

b. Ask it as if you expected it done and not answered.

c. Ask it with authority.

d. Ask it as a favor.

e. Speak it as a command.

f. As emphasizing a command which was disobeyed.

g. Command it in a threatening tone.

h. Speak it as a helpless person entreating for mercy.

i. As a challenge, threatening the person if he does close it.

j. Speak it fawningly.

Which of these do you think best for home use?

208. The primary meaning of the Prone Hand is repression or covering. It is the reverse of the Supine hand, the palm is turned down. It has a great variety of uses, but all related to this *primary meaning.* The idea of the snow spread upon the earth contains also the idea of a covering. The idea of peace, quiet or stillness contains at the same time the

Fig. 17.

suppression of noise or movement and may be expressed by the Prone Hand. There is a gradual *shading* of this position into that of Averse Hand, as we would repress an action or thought which is disagreeable. As our emotions shade into one another, so our action combines different expressions. *Surprise* frequently combines somewhat of the disagreeable with an impulse to suppress it, so the hand expresses it by a position between Averse and Prone. Surprise, it is true, is often pleasing, but the pleasure follows the first impulse.

209. Practice the following as indicated:

a. Covering.

Under the sod and the dew,
Both Hands Prone Obl. Lower.
Waiting the judgment day;
Under the one the Blue;
Under the other the Gray:

—*F. M. Finch.*

b. Repression.

And soldiers whisper: "Boys, be still;
Left. Fr. Hor. Prone.
There's some bad news from Grainger's folks."

—*Ethel Lynn.*

210. Combine the different gestures indicated in the following:

On Linden when the sun was low,
Rt. Hor. Fr. Supine.
All bloodless lay the untrodden snow;
Both Hor. Prone Fr. to Obl.
And dark as winter was the flow
Rt. Lower Pr. Av.
Of Iser, rolling rapidly.
Tracing the course of the river.

—*Hohenlinden—Campbell.*

211. Let the gestures be slow and glide from one to the other gracefully. Avoid stiffness. The first line receives a gesture of direction, the second contains the idea of the ground being covered all over with new-fallen snow. Both of these are pleasing. The *dark* river has a forbidding aspect expressed by the partly Averse hand and yet partly Prone, as if repressing the dreadful scene that is to follow in the next stanza. Curiosity is thus awakened by the suggestion. The gesture in the fourth line is descriptive, beginning with Prone and changing gradually, as the hand moves from left to right, into Supine. Locate the river as flowing across the scene so as to make the picture complete. Arrange it definitely in your mind as an artist who must paint it, then make your spectators see it. You must see it yourself or they will not.

212. Repeat Article 204.

Suggestive questions: In Art. 207 could any of those ideas be better expressed by the aid of a gesture? What sentiment prevails in Art. 209, *a*? Should the gesture be more gentle than in ordinary business? Can you bring the hands to that position without turning any angles? Do you avoid the appearance of stiffness in the hand? In Art. 209, *b*, do you change the tone at once when you leave the words of the narrator to give the words of the soldiers?

LESSON XXX.

AN EXERCISE ON "HURRAH!" THE REFLEX HAND.

213. Repeat Article 207.

214. Practice on the word, "Hurrah!"

a. Speak it in the ordinary manner.

b. As an expression of pleasant surprise.

c. Expressing joy at good news, as the announcement of a holiday.

d. As a signal for a frolic, for all to join.

e. As a cheer for the victor in a game.

f. As exulting over another's defeat.

g. As cheering a noble sentiment or action —a rousing cheer.

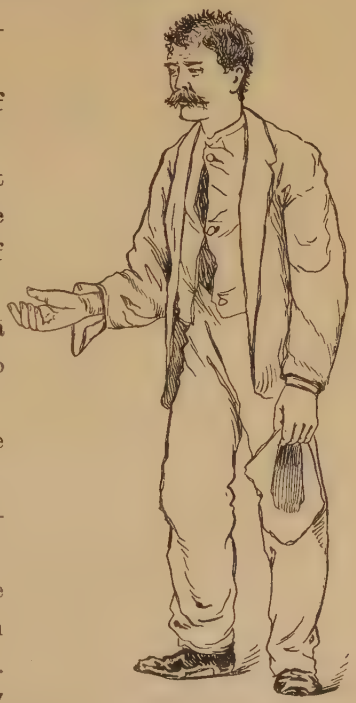


Fig. 18.

215. *The Reflex Hand has the fingers bent up*, as if holding something in the

hollow of it. It is only imitative and not much used. It may express giving, receiving, or holding.

216. Practice the following with gesture as indicated.

a. Holding:—

I hold in my hand a quantity of sand from the bottom
Left. Fr. Lower Ref.
of the sea, which viewed with a microscope becomes a handful of pearls and shells of rare beauty.

b. Begging:—

Pity the sorrows of a poor old man,
Whose trembling limbs have borne him to your door;
Whose days are dwindled to the shortest span,
Oh, give relief, and heaven will bless your store.
Fr. Hor. Ref.

217. Supplementary to the subject of the hand in gesture is the question, what to do with the hands when before an audience and not gesturing. Young speakers frequently find their hands to be in the way so that they feel awkward. Shall we keep them down at the side all the time? No, except the time be short. That is the normal position, but, long continued, would be wearisome to the audience as well as to the speaker. A dignified, graceful position, strong but not stiff, should be cultivated. One hand or both behind the back for a change is allowable; also one hand with the thumb resting in the watch chain, or one hand in the bosom of the coat when it is buttoned, but not in the pockets or fumbling the chain. Go before a glass, see what positions of the hands are becoming, then by force of will keep them in those positions without too frequent

changes. When the habit is formed they will cease to feel awkward.

218. Repeat Article 210.

Suggestive questions. If you used a gesture on Art. 214, *g*, what direction should it take and what position of the hand? Can you speak Art. 216, *a*, as if it were real and your own thought, or do you give it a little as if you were declaiming it? What Stress and Movement in Art. 216, *b*? Can you stand and speak to the class with erect position, the hands where you want them, and yet feel easy, not stiff.

LESSON XXXI.

AN INTERROGATION EXERCISE. THE ARM.

219. Repeat Article 214.

220. Practice on the words, "Will you come in?" Aim to make this practice truly represent different situations and different people. If we could hear the reception of canvassers and intimates, beggars and dignitaries, at the doors of the lofty and the lowly, we should notice many more varieties of sentiment than are here given.

a. Say "Will you come in?" interrogatively.

b. Inviting to come in.

c. Inviting to stay out.

d. Cordially.

e. Coolly.

f. Happily surprised. (I am delighted to see you.)

g. Dreadfully surprised. (I was afraid you'd come.)

h. To a little child.

i. To a venerable man.

221. You have doubtless noticed that some gestures need a fuller sweep of the arm than others. **Unimpassioned conversation uses chiefly the Forearm**; there is not much movement of the arm at the shoulder. **Bold, passionate thought, and that which is highly oratorical requires free Full-**

arm gestures. (See Figs. 16, 17, 20, 21.) The larger the audience and the greater the theme, the fuller the sweep of the arm in gesture.

Two extremes must be avoided—the cramping of the arm that makes it angular, and the extension of the arm that makes it appear stretched.

222. Conversational practice—Fore Arm:

Fig. 19. Forearm Gesture.

Hamlet. Will you play upon this pipe?

Guildenstern. My lord, I cannot.

Ham. I pray you.

Guil. Believe me, I cannot.

Ham. I do beseech you.

Guil. I have no touch of it, my lord.

Ham. 'Tis as easy as lying. Govern these ventages with your fingers and thumb, give it breath with your mouth, and it will discourse most eloquent music.

—*Shakespeare.*

223. Oratorical—Full Arm.

My manors, bowers and halls, shall still
Rt. F. Hor. Sup. Rt. Ob. Hor. Sup. Rt. Hor. Lat. Sup. Both Lat.
Be open at my sovereign's will—
Low. Sup.
My castles are my king's alone,
Rt. F. Hor. Sup.
From turret to foundation stone.
Rt. U. Ob. Ind. Rt. Lower Ob, Sup.

—*Scott.*

224. Repeat Article 216.

Suggestive questions: Would it be advantageous to use a gesture on any of the exercises of Art. 220? If

so, should it be forearm or full-arm gesture? Should the gestures in Art. 222 be on the more emphatic or less emphatic portion? Which requires the lower position of Supine hand, inviting or protesting? Would you use any imitative gesture on the last sentence of Art. 222? Can you make the transition smoothly from one gesture to another in Art. 223?

LESSON XXXII.

AN EXERCISE IN COMMAND. POSITIONS OF THE FEET.

225. Repeat Article 220.

226. Practice on:—

Forward, the Light Brigade!
Charge for the guns!

Orotund Quality:—

a. Subdued Force.

b. Moderate Force.

c. Energetic Force.

d. Impassioned Force.

e. Rapid Movement.

f. Moderate Movement.

g. Slow Movement.

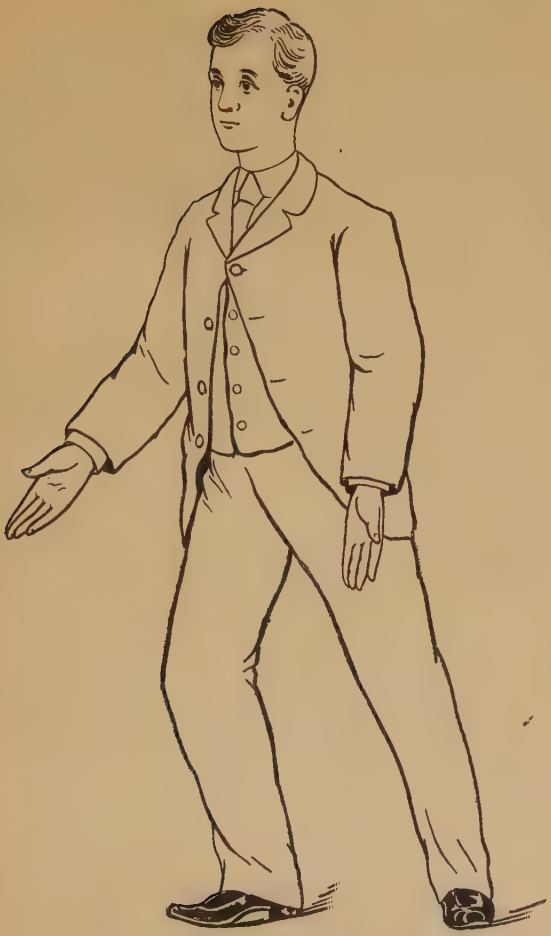
Which Force and Movement best represent the command to an army?

227. The feet of a speaker should ordinarily occupy the First or Second Position (see Art. 8), but four other positions are sometimes used in very animated discourse and the higher flights of thought.

In the Third Position the right foot is advanced a little more than in the First Position, the weight of the body is thrown on the advanced foot, and the heel of

Third Position of the Feet

Fig, 20.



Fifth Position of Feet.
Fig. 21.

the left foot is slightly raised. The Fourth Position is similar to this with the left foot advanced.

The Fifth Position differs from the First only in having the right foot farther advanced, and with it the right knee is bent. The Sixth Position advances the left foot similarly. These two are used only in strong passion or highly dramatic action.

228. The speaker should be free to change his position but should avoid too frequent moving about, which indicates nervousness. A few steps advance direct or in a diagonal as one takes up a new phase of thought or rises to the stronger argument adds life and energy to his discourse. A retiring movement in concession or after the close of a paragraph is frequently a relief if formalism or sameness be avoided. The occasion and the character of the discourse determine the amount of action required.

229. Practice the following from Rienzi's Address:—

Rouse, ye Romans! Rouse, ye slaves!
Advance, Both Hor. Ob. Sup. 3d P. Repeat gesture.

Have ye brave sons? Look in the next fierce brawl
Rt. Ob. Hor. Sup.

To see them die! Have ye daughters fair? Look
Rt. F. D. Sup. Both Low. Ob. Sup. 5th P. (Fig 21.)

To see them live, torn from your arms, distained.
L. Hor. Ob. Av. L. Low. Ob. Av.

Dishonored! and, if ye dare call for justice.
L. D. Lat. Av. Rt. Hor. F. Sup.

Be answered by the lash! Yet this is Rome
Rt. D. F. Sup. Retire.

That sat upon her seven hills, and from her throne
Of beauty ruled the world.
Both Hor. Lat. Sup.

—*Mitford.*

Suggestive questions: What gestures should be used in giving Art. 226 as a command to an army? Is the object of action to express thought, or to attract attention to the gesture? Can you so enter into the spirit of Art. 229 that you hold the attention of the hearers on the thought and that they shall not think of you? You can see by their looks if you do. What position of the feet on the first line of Art. 229? How long shall you continue that position?

LESSON XXXIII.

A RECITATION EXERCISE. THE TRUNK.

231. Repeat Article 226.

232. Practice on the following:

He prayeth best, who loveth best
All things both great and small:
For the dear God who loveth us.
He made and loveth all.

—*The Ancient Mariner—Coleridge.*

Give it, *a.* Solemnly, very slow.

b. Sternly, Moderate Movement.

c. Meditatively, Slow Movement.

d. Reproachfully, Slow Movement.

e. Kindly, Moderate Movement.

f. As it should be; name the elements used.

233. The Positions of the Trunk or Body are four: Composed, Forward, Backward and Wavering.

The Composed or erect position is used in all ordinary speaking. (Figs. 2, 13.)

The Forward Position indicates animated, progressive thought or motion. (Figs. 20, 21.)

The Backward Position is the counterpart of Forward Position. If the forward action is aggressive, the same with backward position would be defensive. If the forward is friendly, the backward is reserved.

If one gives, the other withholds. The former is hopeful and bouyant, the latter is conservative. One achieves, the other withstands.

The Wavering Position indicates embarrassment—a lack of self-possession. It is frequently illustrated when a boy makes his first speech. The remedy for it is practice.

234. The body should front the audience squarely. Turning edgewise to the person addressed indicates disfavor. (See Fig. 14.) Even in description, as a rule, one should not turn farther than sidewise to the audience.

235. Examples for practice.

Composed.

The bravest battle that ever was fought,
Shall I tell you where and when?
On the maps of the world you will find it not;
'Twas fought by the mothers of men.
—*Joaquin Miller.*

236. *Forward.*

Come over, come over the river to me,
If ye are my laddie, bold Charlie Machree.
I see him, I see him: he's plunged in the tide,
His strong arms are dashing the big waves aside.
—*William J. Hoppin.*

237. *Backward.*

Blow winds, and crack your cheeks! rage! blow!
You cataracts and hurricanes, spout
Till you have drenched our steeples, drowned the cocks!
You sulphurous and thought-executing fires,
Vaunt-couriers to oak-cleaving thunder-bolts,
Singe my white head. —*King Lear—Shakespeare.*

238. Repeat Article 229.

Suggestive questions: What position of the feet suits the Composed Attitude? The Forward Attitude? Will gestures aid any in Art. 232? Do not use them unless they help. Who is represented as speaking in Art. 236? How do the body and voice express the sentiment of admiration in Art. 236? Shall the gestures be graceful in Art. 237? What is Lear's state of mind? Should there be much action in his speech?

LESSON XXXIV.

A RECITATION EXERCISE. THE HEAD.

239. Repeat Article 232.

240. Vocal Practice:—

> Am I a dog that thou comest to me with staves?
> Come to me and I will give thy flesh unto the fowls of the air and to the beasts of the field.
>
> —*I. Sam, 17: 43, 44.*

Speak it in, *a.* Pure Tone, Expulsive Form.

b. Orotund, High Pitch.

c. Aspirated, Explosive.

d. Pectoral, High.

e. Pectoral, Medium Pitch, Rapid.

f. Pectoral, Medium Pitch, Slow.

g. As it should be.

241. The Position of the Head is very significant of character and sentiment, every slight change conveying a different impression. The varieties thus possible to the speaker are almost unlimited. It is well to classify a few of these.

242. Before an audience the normal position of the head should be well up and erect, a position of strength to command, and grace to be at ease (See Fig. 2).

243. When reading aloud the position of the head should be the same as when speaking without a book, then bring the book up and out from the body to the point

of view which suits the eye.

244. Pupils are apt to get a habit of carrying the head too far forward. This, as well as cramped chest with rounded and drooping shoulders, needs to be guarded against by those who are much occupied at the desk.

Fig. 22.

245. Recite the following with the head in a conversational position; then bring the head upward and back just a little to the oratorical position and notice the difference in expression.

And what was it, fellow-citizens, which gave to our Lafayette his spotless fame? The love of liberty. What has consecrated his memory in the hearts of good men? The love of liberty. What nerved his youthful arm with strength, and inspired him, in the morning of his days, with sagacity and counsel? The living love of Liberty.—*Edward Everett.*

246. Repeat Articles 235–237.

Suggestive questions. What are the proper elements of voice in Art. 240? How does one hold his head when he is very weary? In oral reading and silent reading should one ordinarily hold his head the same? In pleasant conversation should one hold his head in a fixed position or should it move freely? In the quotation in Art. 245 would it be well to increase the force gradually as one proceeds from the beginning to the end?

LESSON XXXV.

A RECITATION EXERCISE. THE HEAD.

247. Repeat Article 240.

248. Vocal Practice:

Fig. 23.

Words learned by rote a parrot may rehearse;
But talking is not always to converse;
Not more distinct from harmony divine,
The constant creaking of a country sign. —*Cowper.*

Speak it in the tone that will most impress it on the mind of the hearer, in the tone that would give instruction in the most agreeable form. Make the tone pure and gentle, yet forceful. Speak it slowly with Effusive Form.

249. The head is poised easily erect in normal thought. The head is inclined,—

a. Forward in thoughtfulness (see Fig. 23).

b. Forward and downward in care.

c. Forward with the neck drooping in sadness.

Fig. 24.

d. Forward with the chin curbed in sullenness (Fig. 24).

e. With the face upward in happiness (Fig. 25).

f. Backward with the neck firm in pride.

g. Backward with the chin curbed in haughtiness.

h. Backward with the neck relaxed in carelessness.

i. Sidewise in questioning with one's self (Fig. 26).

250. Will expresses itself in the rigidness of the neck and curbing of the chin. Haughtiness and obstinacy both include a large degree of will, the one combining a sentiment of victory, the other of defeat. A lack of will, on the contrary, expresses itself in a limp neck and a protruding chin (Fig. 18.)

251. The carriage of the head thus becomes a very prominent indicator of character. By correcting it, faults in the line indicated above may be overcome, while indulging in the expression of any characteristic tends to confirm the character in that direction. You can also see that if you have allowed any wrong sentiment to predominate, you should criticise yourself studiously, for otherwise it is possible for all men to read that fault in you. As

Fig. 25.

a practical hint: a good situation often turns upon the way the applicant holds his head.

252. Apply the above suggestions to practice on the following:—

a. Thoughtful:—

My thoughts are whirled like a potter's wheel.—*Shakespeare.*

b. Careless:—

On with the dance! Let joy be unconfined.—*Byron.*

c. Grumbling:—

Lady Teasle, Lady Teasle, I'll not bear it!

d. Teasing:—

Sir Peter, Sir Peter, you may bear it or not as you please. I ought to have my own way in everything, and what's more, I will, too.—*Sheridan.*

e. Sad, Questioning: —

Fig. 26.

To be or not to be, that is the question.
—*Shakespeare.*

253. Repeat Article 245.

Suggestive questions. What quality, Stress and Inflection would be used to make Art. 248 a personal satire? How does a lazy man hold his head? The energetic business man? The dreamy sentimentalist? The generous, noble-hearted

man? The pouting boy? The arrogant one? What Stress in Art. 252, *a*? What Pitch in Art. 252, *b*? What Quality in Art. 252, *c*? What Movement in Art. 252, *d*?

LESSON XXXVI.

A RECITATION EXERCISE. THE COUNTENANCE.

254. Repeat Article 248.

255. Vocal Practice:—

The melancholy days are come, the saddest of the year,
Of wailing winds, and naked woods, and meadows brown and sere.
Heaped in the hollows of the grove, the autumn leaves lie dead;
They rustle to the eddying gust, and to the rabbit's tread.
—*Bryant.*

Put sadness and melancholy into the voice. Each succeeding phrase expresses a change in the sentiment; let the voice bring out the wailing of the wind, the sereness of the meadows, the rustling of the leaves. The poet has chosen very fitting words to represent these ideas. Picture in your mind the situation and add to the poet's art the expressiveness of voice.

256. Facial expression is the most potent of all action. But while it is the most potent it is the most difficult to direct arbitrarily. The eye has been called the window of the soul, and we all know how difficult it is to prevent the soul's real sentiment from showing itself in the face. Emerson says, "An eye can threaten like a loaded and leveled gun, or can insult like hissing or kicking; or in its altered mood, by beams of kind-

ness, it can make the heart dance with joy." And it is not our province to counteract that expressive nature, but to cultivate and to control it. We should not aim to make the face a blank or a falsehood, but to so direct our minds that we shall feel the sentiment that we wish and then express it in all its fullness by a truth-telling countenance. The whole study of elocution is largely a study in soul-culture. To make the voice or the action express happy, noble or refined sentiments we must experience and cherish those sentiments.

257. The Eye is ordinarily free and flexible in its position, though not vacillating (Fig. 27). A fixed position of the eye, or stare, denotes abnormal thought. In abstraction and subjective thought the eyes have a blank look (Fig. 23). If you attract the attention of a person thus occupied to some external object of interest you may notice the marked contrast as the eye lights up (Fig. 27). What we see in imagination affects the eye in much the same way as realities. This is especially true of children; older people restrain the expressiveness of the features, and often this is persisted in until they lose their power of

Fig. 27.

expression so that imagination fails to kindle any light in the countenance.

258. Practice the following, applying the above principles:—

a. Hi! Harry Holly! Halt—and tell
A fellow just a thing or two.
—*Ethel Lynn.*

b. I would die together, and not my mind often, and my body once. —*Bacon.*

c. Do not look upon me; lest with this piteous action you convert my stern effects.
—*Hamlet to the Ghost.*

259. Repeat Article 252.

Suggestive questions. What elements of voice express melancholy? What Inflection to represent the wailing wind? Can you say the word, wailing, in such a way as to imitate the sound of the wind? Can you tell by the looks of a person's eyes whether he is looking at something on the window pane or at something in the distance? When one has his eyes on a book can you tell whether he is reading and perceiving the thoughts of the book or thinking on some other matter—a vision of his own mind?

LESSON XXXVII.

A RECITATION EXERCISE. THE COUNTENANCE.

260. Repeat Article 255.

261. Vocal Practice:—

Hark! Hark!—The horrid sound
Has raised up his head!
As awaked from the dead,
And amazed he stares around.
Revenge! Revenge! Timotheus cries—
See the furies arise!
—*Alexander's Feast—Dryden.*

Fig. 28.

262. The Brow is knit in perplexity or concentration of thought (Fig. 28). It is raised in admiration or wonder (Fig. 29).

Fig. 29.

It is lowered in contempt (Fig. 24) or anger. Sorrow or pity furrows the brow (Fig. 30). Some people have a habit of wearing a frown, others of knitting the brow severely—in fact, all these states of mind are indulged until they become habitual with different persons. Every young person should study the expression of the countenance until he can criticise himself and avoid having his

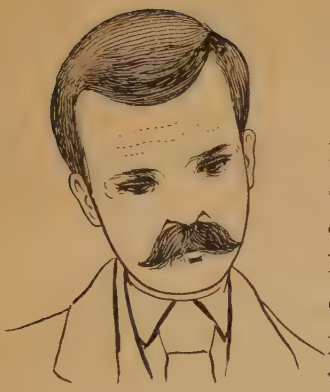


Fig. 30.

face written over with faults in temper.

263. The Mouth or lips firmly set (Fig. 28) indicate positiveness, and lax or drooping (Fig. 25) indicate light-heartedness or vacancy of mind. Despondency, pouting and anger all show themselves in the appearance of the mouth, so that we say one is "down in the mouth," "his lips curl" or "quiver." Also we say "there is a smile on the lips," or "the lips are saucy."

264. Every feature does its part in telling the condition or the character of the soul. The cheeks blush with modesty or shame and blanch with fear. The nostrils dilate with courage or generosity, and contract with meanness or stinginess. Delicacy, or hardness, patience or peevishness, kindliness or churlishness, culture or crudeness, sweetness or sourness, breadth, depth or littleness, fashion the faces of the men and women and even the children that make up this multitudinous and ever-varying humanity. *The expression of human thought and feeling combines harmoniously all the elements of voice and action.*

265. Practice the following in accord with the above principles:—

"I pledge thee faith, my liege, my lord!—Oh! break my father's chain!"
"Rise, rise! even now thy father comes, a ransomed man this day."
His dark eye flashed, his proud breast heaved, his cheek's hue came and went,
A lowly knee he bent to earth, his father's hand he took—
He looked up to the face above—the face was of the dead!
"Came I not forth, upon thy pledge, my father's hand to kiss?
Into these glassy eyes put light;—be still! keep down thine ire!"
He loosed the steed,—his slack hand fell;—upon the silent face
He cast one long, deep, troubled look, then turned from that sad place.—*Extract from Bernardo del Carpio, by Mrs. Hemans.*

266. Repeat Article 258.

Suggestive questions. What difference of Quality before and after the dash in the first verse of Art. 261? What Quality, Force and Stress in, "Revenge!"? Do you meet some strangers to whom you are free to speak, and others with whom you will not start conversation unless you must? Why? Can you sometimes tell by the looks of a mate when he is planning mischief? Can you see when he has something good to tell you? How many speakers are represented in Art. 265? (Bernardo begs the release of his father. The king grants it, but first has the father killed.)

PART THIRD.

Selections for Analysis and Practice.

LESSON XXXVIII.

ANALYSIS AND INDUCTIVE STUDY.

267. We now have the elementary principles of expression. We have pursued the theory through its elements. It may be continued further with finer distinctions, more precise analysis, and more specific application; but more than all these we need to put into practice what we have learned. By studious drill we must combine these elements of voice and action harmoniously to express thought. We have acquired the vocabulary and the principles of its use, so we are ready to begin a study which has no end.

268. The first thing in taking up an unfamiliar passage to read is to discover what *Style of Composition* it is. This may be done in an instant by the trained reader. The voice from the beginning should then be adapted to the style. For our study we may name a few of the more widely distinguished varieties:—

a. Conversational.
b. Narrative.
c. Descriptive.
d. Didactic.
e. Argumentative.
f. Oratorical,

g. Noble.
h. Stately.
i. Grave.
j. Pathetic.
k. Humorous.
l. Joyous.
m. Light.
n. Dialectic.

269. THE OPEN WINDOW.

The old house by the lindens
  Stood silent in the shade,
And on the gravelled pathway
  The light and shadow played.

I saw the nursery windows
  Wide open to the air;
But the faces of the children,
  They were no longer there.

The large Newfoundland house-dog
  Was standing by the door;
He looked for his little playmates,
  Who would return no more.

Concluded in next lesson.

270. This is Descriptive composition, peaceful, with a tinge of sadness in the sentiment. Decide in your mind who is represented as speaking—man or woman, old or young.

To whom does it seem to be addressed—to anyone in particular, to an audience, or is the speaker's attention all taken up with the scene? What do you judge of the character of the speaker as to kindness, sympathy, &c.? Memorize the three stanzas. Speak them now as your own words. Did you use any of the sing-song—sameness of inflection? Where were your eyes—did you see the objects of which you spoke? How far

away? Were you close to the house, at the roadside, or in the distance? Was the attitude of your body easy, quiet and interested? Was the tone Pure, and the Form Effusive? What Inflection on "lindens?" It should be slightly Rising—just the same as if those words were written in prose, but there should be a pause at the end of each line to bring out the poetry. In the fourth line, which word is more emphatic, "shadow" or "played?" In the twelfth line, "would" or "return?" Would a gesture help on the second line? It is a pleasant scene, what Position of the hand is wanted? What Direction? There are two or more "nursery windows," what Position of the hand will best designate them? How can you express the disappointment at not seeing the "children there?" The voice and the hand will both show it.

Drill over it again and again, applying each suggestion till you have made it a real scene. Always give it with the expression of voice and action all as it should be, as nearly as possible. When you have decided on a gesture, use it every time in its place.

LESSON XXXIX.

ANALYSIS AND INDUCTIVE STUDY.

THE OPEN WINDOW, Concluded.

271. They walked not under the lindens, 13
They played not in the hall;
But shadow, and silence, and sadness
Were hanging over all.

The birds sang in the branches, 17
With sweet familiar tone;
But the voices of the children
Will be heard in dreams alone.

And the boy that walked beside me, 21
He could not understand
Why closer in mine, ah! closer,
I pressed his warm, soft hand!

H. W. Longfellow.

272. Decide in your mind a definite location for each part of the scene. All the action will be slow and graceful to bring out the tenderness of the sentiment. Where are the "lindens"—between you and the "hall"? Did you see each place when you mentioned it? How does the voice express the sentiment indicated in the word shadow? You will observe that those words indicate primarily sentiment, for it would be just as shady if the children were there though it would not seem so to the speaker whose happiness, or sunshine, depended, on their presence. What difference in the voice to express "shadow" and "silence"? Of the three words in the

series, "shadow" requires the Lowest Pitch and the nearest Orotund Quality, while "sadness" requires Falling Inflection. The same line might be aided by a slight gesture,of the left hand, Lower, between Prone and Averse. The first part of the fifth stanza is a beautiful, happy thought, and the pathos of the last part is the stronger for the contrast. What gesture might be used on the first part of the stanza? If it is a gesture to designate the location, what word should it culminate upon? In this gesture did you preserve the location that you had decided upon for the "lindens"? Since the thought is pleasing, what position of the hand should be used? What difference between the first and last part of the stanza as to the prevailing inflection? The last stanza leaves the picture and is addressed directly to the hearer. Does it seem to be addressed to one who would sympathize with the speaker—to one who will "understand"? What do you think had become of the children? What do you think was the relation of the speaker to the children—brother, parent, friend or stranger? What is your opinion of this poem? Is it true to life? Is it better in what it says or what it suggests—would it be better if it told what his feelings were instead of suggesting them in the last stanza?

LESSON XL.

ANALYSIS AND INDUCTIVE STUDY.

273. HOHENLINDEN.

On Linden, when the sun was low, 1
All bloodless lay the untrodden snow,
And dark as winter was the flow
Of Iser rolling rapidly.

But Linden saw another sight, 5
When the drum beat at dead of night,
Commanding fires of death to light
The darkness of her scenery.

By torch and trumpet fast arrayed, 9
Each horseman drew his battle blade.
And furious every charger neighed
To join the dreadful revelry.

Then shook the hills with thunder riven, 13
Then rushed the steed to battle driven.
And louder than the bolts of heaven,
Far flashed the red artillery.

Concluded in next lesson.

274. What style of composition is this? (Art. 238.) What sentiment in the first stanza? Note the difference between the first and second stanza as to sentiment. The beautiful scene in the first with only a suggestion as to the carnage that shall follow makes the battle all the more vivid by the contrast when it comes. Let the delivery be in harmony with this effort of the poet. Picture to yourself a winter scene with its hills,

woods, river and fresh-fallen snow. Would a gesture on the second line help to picture the snow all smoothly spread? Do not make the gestures too close to you, thus making the scene too small. Shall the culmination of the gesture be a fixed point or moving, as over a surface? Let the movement be outward from the front as a center. Nearly all graceful gestures start from the front as a center. Let the voice be Effusive on the first stanza. Did you emphasize "when" in the first line or "was" in the third? You should not. Never sacrifice sense to meter. Why is the river said to be dark? Is winter darker than summer? Let the hand, Prone, trace the course of the river throughout the fourth line. Did you make it run up hill? Did you look at the river or your hand while you said it? Locate everything precisely and consistently as an artist would, and *see it.* On commencing the second stanza, what change in all the Elements of Voice? Did your voice sound like a "drum beat"? What different sentiment would it arouse at "dead of night" and in day time? What were the "fires of death"? Locate them with the hand. Supine or Prone? Are they pleasing or not? See the light flashing on the undulating tree tops. Will a gesture aid that idea? Final Stress in the third stanza. Increase of Force. Say "rushed" so as to mean it. Also, "battle", "driven", "shook", "thunder", "riven". What vividness is gained by the poet's

assigning the sound (loudness) to the flash which attracts the eye! Do you personate an actor in this scene, or a spectator? Is your countenance and whole body alert when you give it, as it would be if you witnessed the real scene? Designate the artillery by the Prone hand, and indicate the "flash" by suddenly raising the hand from the wrist, giving it the Averse position.

LESSON XLI.

ANALYSIS AND INDUCTIVE STUDY.

HOHENLINDEN, Concluded.

275.

But redder yet those fires shall glow, 17
On Linden's hills of stained snow;
And darker yet shall be the flow
Of Iser rolling rapidly.

'Tis morn, but scarce yon lurid sun 21
Can pierce the war clouds rolling dun,
Where furious Frank and fiery Hun
Shout in their sulphurous canopy.

The combat deepens. On, ye brave, 25
Who rush to glory or the grave!
Wave, Munich! all thy banners wave,
And charge with all thy chivalry!

Ah! few shall part where many meet! 29
The snow shall be their winding sheet,
And every turf beneath their feet
Shall be a soldier's sepulchre.

Thomas Campbell.

276. Where is the sun? In front, oblique, or lateral, as you face the battle field? What is meant by "war clouds"? What Form and Stress in "furious Frank"? Meaning of "Frank" and "Hun"? Do the adjectives indicate their national characteristics? It may seem as if the last question has nothing to do with elocutionary expression, but this is a historic poem and we need to remember that the true interpreter of thought must appreciate its relation to other things in order to

give it its fullness of meaning. For this reason the reader should know the history of this battle. What gesture on "sun"? With the Prone hand, the upward "rolling" of the smoke could be designated. What change in voice to express, "The combat deepens"? Enter into the spirit of it as a spectator who would cheer them on in the words, "On, ye brave." Suit a gesture to that idea including encouragement, advance, and great energy. "On" is the imperative word and should receive the gesture. Let the body incline forward and join in the action. Avoid any tendency to turn the body sidewise to the scene; face it squarely. Let the countenance—the eye, the brow and the lips be all alive to the desperate culmination of the battle. (Arts. 257, 262, 263.) Try a Front, Supine, upward gesture, and voice climacteric throughout the line. Withdraw the hand to position before the next line, on which a gesture of both hands Horizontal Supine may be used. Is the emphatic word, "charge", or "chivalry"? What Quality, Stress and Form do you give to "charge"? About how many people is it addressed to? Would you modify the voice from the fact that the din of battle was raging? Would you aim to make beauty and grace, or power and energy most prominent in this stanza?

Now an entire change in the expression is needed before commencing the last stanza. What prevailing sentiment takes possession of the speaker? The energy

is gone. That little word, "Ah", should tell the whole tale of sadness and horror. Interjections give expression to feeling when feeling overpowers thought. Suit the gestures to the succeeding thoughts. Do not let the body become at once composed.

LESSON XLII.

ANALYSIS AND INDUCTIVE STUDY.

277. THE MAIN TRUCK, OR A LEAP FOR LIFE.

Old Ironsides at anchor lay,
In the harbor of Mahon;
A dead calm rested on the bay,—
The waves to sleep had gone;
When little Hal, the captain's son,
A lad both brave and good,
In sport, up mast and rigging ran,
And on the main truck stood.

A shudder shot through every vein,—
All eyes were turned on high!
There stood the boy, with dizzy brain,
Between the sea and sky;
No hold had he above, below,
Alone he stood in air;
To that far height none dared to go,—
No aid could reach him there.

Continued in the next lesson.

278. What style of composition? (Art. 268.) What sentiment in the first part? To one who had observed this scene would it be visible in imagination as he related it? So shall it be to you. Conceive definite ideas of it at each successive step. What sort of a vessel do you think "Old Ironsides" was—large or small? A pleasure boat, a freight carrier, a passenger vessel or a war ship? Suit the voice to that idea. What beauty is suggested in the quiet water scene!

No wonder a boy would play about the ship. What position of the hand in a gesture to indicate a "dead calm"? (Art. 208.) Were there any waves when they had "gone to sleep"? Can you show by your countenance your admiration of "little Hal"? Can you indicate the ascent with the Supine hand, changing it to Index as you reach the top of the mast? At what point does the idea of danger first strike the mind? If you have felt a real admiring interest in the boy, that sense of danger is the more fearful when it comes. That "shudder" shows itself in your voice and every feature. The hands at once assume the half-Averse position. The whole expression from that point through the stanza is one of horror and questioning what to do. At the same time one would watch the boy's every move. Note in what elements the voice is changed from what it was in the first part. The Quality is changed from Pure to slightly Aspirated, the Pitch is lower, the Force is subdued as if fearing to distract the boy and cause him to fall. Action? Yes, or rather the repression of action. The hearer feels when the soul is stirred, even though the speaker suppress his emotion. To read that stanza with the soul unmoved is to make the reading belie the words, for all humanity is aroused with sympathy for a child in danger. Let the scene portrayed occupy your whole mind and let not present surroundings confuse the clear picture in your imagination.

LESSON XLIII.

ANALYSIS AND INDUCTIVE STUDY.

279. THE MAIN TRUCK, or A LEAP FOR LIFE. Concluded.

We gazed, but not a man could speak!
With horror all aghast—
In groups, with pallid brow and cheek,
We watched the quivering mast.
The atmosphere grew thick and hot,
And of a lurid hue;—
As riveted unto the spot,
Stood officers and crew.

The father came on deck:—he gasped,
"O, God! thy will be done!"
Then suddenly a rifle grasped,
And aimed it at his son.
"Jump, far out, boy, into the wave!
Jump, or I fire," he said,
"That only chance your life can save;
Jump, jump, boy!" He obeyed.

He sunk—he rose—he lived—he moved—
And for the ship struck out.
On board we hailed the lad beloved,
With many a manly shout.
His father drew, in silent joy,
Those wet arms round his neck,
And folded to his heart his boy,—
Then fainted on the deck.

Walter Colton.

280. Is it true that such a situation takes one's breath away? The management of the pausing is one of the chief studies in this lesson. Do not let the

emotion subside, but rather increase to the climax. What made the "atmosphere thick and hot?" Have you any idea what time of day it was? Is there another reason for that expression? Ordinary language represents impressions rather than literal facts, for example, the fourth stanza of Art. 273, "Then shook the hills with thunder riven," also Psalm 114, 4. Would it add an element of hope to have the "father come on deck?" A new interest is aroused to see what he will do. When you speak the father's words shall you say them as he did, as nearly as possible? What sentiment prevails in his first statement of exclamation? What in his command? Let the words ring out in Explosive Form, almost Impassioned Force, and Final Stress. The scene indicates a man of quick decision and powerful will—a captain in fact as well as in name. Give the narrative words, "he said," and "he obeyed," in your own tone; do not project the father's tone into them. Did your eyes follow the boy in his downward course as he jumped? They would if you really saw him. With what eager suspense you would watch for him when he sunk till he rose. Almost despair, turned into hope and increased to joy as he lived and moved. Let the action be such as an interested spectator would use if the scene were real—body forward, hands half raised almost Averse as he sinks, changing to Supine and rising toward the horizontal as he rises, &c. And when he is saved there is a happy relaxation of mind and body.

LESSON XLIV.

ANALYSIS AND INDUCTIVE STUDY.

281. HAVING A CLEAN MOUTH.

My boy, the first thing you want to learn—if you haven't learned to do it already—is to tell the truth. The pure, sweet, refreshing, wholesome truth. The plain unvarnished, simple, everyday, manly truth, with a little "t". Truth with a big "T" —the vague, intangible, unmeaning Truth of a man with an "ism" and the woman with a fad—has been arrayed by her votaries in so many robes of garish hues and ever-varying colors, that Joseph in his Sunday coat, would look like a nun in mourning along side of her. Just you tell the truth.

—*Continued in the next lesson.*

282. What is the style of composition? What Elements of voice suit that style in general. Who is represented as speaking? What idea do you form of his character, age, disposition toward boys? The tone in this example, as well as the manner, must be entirely personal and yet very kindly. The speaker feels a genuine friendship for this boy. His talk has none of the apparently distant feeling which boys sometimes call "lecturing" them. Did you speak it as if you had a real interest in the boy's welfare so that "My boy" seemed like a father's words rather than the words of an owner? That same first sentence could be said in such a way as to reprove the boy for an untruth just told, but that would hardly be in keeping with the general temper of the talk. The body should not be rigidly

erect. There is more in how you say it than in what is said, to make the right impression on a boy. If there is action of the hands—and there probably would be in really free conversation—it should be not demonstrative but easy, graceful Forearm gesture; not the full large gesture of public address, not the Oblique or Lateral gesture, which would be impersonal in its object and more general in its thought, not a downward gesture of emphasis or positiveness, which would indicate authority or compulsion, while in fact anyone *can* tell untruths if he will do it. The poise of the head will need attention too. Do not yield to the feeling that the more you try, the less you succeed, in being easy and graceful. There is a grace that comes from self-forgetfulness, but it is the grace of the sleep walker, and not much safer for the speaker to rely upon. For just at the critical moment some untoward circumstance may compel his attention to what he is doing, and occasion a fall, unless his powers are trained to act at the direction of his will.

LESSON XLV.

ANALYSIS AND INDUCTIVE STUDY.

283. HAVING A CLEAN MOUTH, Continued.

For one thing it will save you so much trouble. Oh, heaps of trouble. And no end of hard work. And a terrible strain upon your memory. Sometimes—and when I say sometimes, I mean a great many times—it is hard to tell the truth the first time. But when you have told it, there is an end of it. You have won the victory; the fight is over. Next time you tell that truth you can tell it without thinking. Your memory may be faulty, but you tell your story without a single lash from the stinging whip of that stern old task-master, Conscience. You don't have to stop and remember how you told it yesterday. You don't get half through with it and then stop with the awful sense upon you that you are not telling it as you did the other time, and cannot remember just how you did tell it then. You won't have to look around to see who is there before you begin telling it. And you won't have to invent a lot of new lies to re-enforce the old one. After Ananias told a lie his wife had to tell another just like it. You see if you tell lies you are apt to get your whole family into trouble. Lies always travel along in a gang with their coequals.—*Continued in the next lesson.*

284. Notice the effect of many short sentences—making it simply conversational, vivacious, with frequent lively turns in the thought. Strive to preserve these same qualities in speaking it. Avoid the arguing tone—the tone which tries to convince him of what you are saying. Rather assume that he believes you, that he trusts every word, and use the tone and manner that would simply call to mind that which will commend itself

to his own judgment. Be the friend that would point out to him the best road with a confidence that he would choose that road himself if he knew the facts. With all the humor that the author has put into this selection it is so written as to leave a serious impression. You have heard serious things so said as to make them ridiculous, here we have the exact converse of that. Can you analyze those two cases and tell what it is in the voice and action that makes people laugh at what is meant to be serious, and how it differs from this case?

This selection will need much practice to make it life-like. The voice is modulated most frequently in the simple conversational style of speaking. The changes are slight but frequent. The Inflection is constant and varied. Emphasis must be correct, and Pauses are important. There are two common faults in speaking this kind of thought, the monotonous, in which the voice is not modulated enough, and the mechanical, in which the voice is modulated arbitrarily—without regard to the sense. The latter is sometimes called Intonation.

LESSON XLVI.

ANALYSIS AND INDUCTIVE STUDY.

285. HAVING A CLEAN MOUTH, Continued.

And then, it is so foolish for you to lie. You cannot pass a lie off for the truth, any more than you can get counterfeit money into circulation. The leaden dollar is always detected before it goes very far. A bogus quarter is always found out in a little while. When you tell a lie it is known. Yes, you say "God knows it?" That's right; but he is not the only one. So far as God's knowledge of it is concerned, the liar does not care very much. He doesn't worry himself about what God knows—if he did, he wouldn't be a liar; but it does worry the man, or boy, who tells lies to think that everybody else knows it. The other boys know it; your teacher knows it; people who hear you tell "whoppers" know it; your mother knows it, but she won't say so. And all the people who know it, and don't say anything about it to you, talk about it to each other, and—dear! dear! the things they say about a boy who is given to telling big stories! If he could only hear them it would make him stick to the truth like flour to a miller.—*Robert J. Burdette.*

286. Now, please do not become impatient because you have this third lesson on the same selection. The only trouble is that there is not more time to give to every selection. A fortnight of persistent, energetic practice, drill and study on such a selection is the least with which you should hope to *master* it.

Which is more emphatic, "so" or "foolish?" Will it be an advantage to put a circumflex slide on "foolish?" Should "money" or "circulation" have the greater

emphasis? Let the reading bring out the comparison between, "leaden dollar," "bogus quarter" and "tell a lie." Also you can add to the effect by a slight climax (Art. 149), in speaking those three sentences. Do not use a circumflex on "God knows it." That would be suggesting that the boy is a scoffer, which is not in harmony with the general character that is given him. It is assumed that he is more noble than that, even if it be only assumed. How do you bring out the contrast between what "doesn't worry" and "does worry" the liar? More, or less force on "but she won't say so?" What reason is implied why she won't say so, since the others tell it among themselves? In the expression, "and—dear! dear!" do not emphasize "and." Very few pupils can read right up to a dash as if there were no dash there, but the very purpose of the dash is to indicate an unpremeditated break in the speech. What feeling should be expressed by the interjection, "dear! dear!"? Petulance? Chagrin? Exultation? Sorrow? Dread, or something else? Can you suit a gesture to the exclamation that will help to express the feeling? A very slight turning away of the head together with Averse hand may sometimes be used even in conversation to express a disagreeable thought.

LESSON XLVII.

287. The American Flag.

When Freedom from her mountain height,
  Unfurled her standard to the air,
She tore the azure robe of night,
  And set the stars of glory there!
She mingled with its gorgeous dyes
The milky baldric of the skies,
And striped its pure celestial white
With streakings of the morning light;
Then, from his mansion in the Sun,
She called her eagle bearer down,
And gave into his mighty hand,
The symbol of her chosen land!

Majestic monarch of the cloud!
  Who rear'st aloft thy regal form,
To hear the tempest-trumpings loud,
And see the lightning lances driven
  When strive the warriors of the storm,
And rolls the thunder-drum of heaven,—
Child of the Sun! to thee 'tis given
  To guard the banner of the free,
To hover in the sulphur smoke,
To ward away the battle-stroke,
  And bid its blendings shine afar,
Like rainbows on the cloud of war,
  The harbingers of victory!

—*Continued in the next lesson.*

288. Style of composition? Prevailing sentiment? Much emotion, or little? What general difference between the first and second stanzas? As a rule, the voice at the beginning of every speech should be keyed near to the common sentiment of the audience. Unless

something has already raised their thoughts above the commonplace the speaker should commence in an unimpassioned tone. It may be dignified, it may be strong, it may be energetic or joyous, but it should not be far above the general sentiment of the hearers lest they be taken by surprise and fail to follow the thought. As when, without any apparent cause of alarm, a speaker starts with a torrent of passion, the people wonder what has happened to him that he should take on so, and fail to enter into the spirit of what he is saying. And if he once runs away from them it is not so easy again to get command of their minds. The occasion may have already stirred all hearts with emotion, in which case the speaker will be in no danger of overreaching them. For the reasons just stated, no gesture will probably be wanted on the first two lines of this selection. Freedom is here personified as a majestic woman, and the leading idea is, where she got the design and the colors for the flag. For this reason the gesture on the third line should not be imitative of the "tearing" nor of placing the stars on the flag, but rather a simple gesture of direction to the broad expanse of blue sky, the scattered stars, the Milky Way, and the morning glow, successive. Do not put the first gesture too high. We do not ordinarily see the sky directly overhead. Study each point in the picture and let the expression increase in loftiness to the full sublime in the second stanza.

LESSON XLVIII.

289. The American Flag, Continued.

Flag of the brave! thy folds shall fly,
The sign of hope and triumph high!
When speaks the signal-trumpet tone,
And the long line comes gleaming on,
Ere yet the life blood, warm and wet,
Has dimm'd the glistening bayonet,
Each soldier's eye shall brightly turn
To where thy sky-born glories burn,
And, as his springing steps advance,
Catch war and vengeance from the glance.
And when the cannon mouthings loud
Heave in wild wreaths the battle shroud,
And gory sabers rise and fall
Like shoots of flame on midnight's pall,
Then shall thy meteor glances glow,
And cowering foes shall shrink beneath
Each gallant arm that strikes below
That lovely messenger of death.

Flag of the seas! on ocean wave
Thy stars shall glitter o'er the brave;
When death, careering on the gale,
Sweeps darkly round the bellied sail,
And frightened waves rush wildly back
Before the broadside's reeling rack,
Each dying wanderer of the sea
Shall look at once to heaven and thee,
And smile to see thy splendors fly
In triumph o'er his closing eye.

Flag of the free heart's hope and home,
By angel hands to valor given,
Thy stars have lit the welkin dome,
And all thy hues were born in heaven.

Forever float that standard sheet!
Where breathes the foe but falls before us?
With Freedom's soil beneath our feet,
And Freedom's banner floating o'er us.
—*Joseph Rodman Drake.*

290. In the apostrophe to the flag, face directly toward it. If you locate it obliquely to yourself and the audience you can face toward it when you address it, without turning too far away from the audience. Incidentally it may be mentioned here that we should never turn the back to our audience, nor turn the body further away from it than to the lateral. The flag should be located slightly above the horizontal to fit the sentiment as well as the thought. Hear the "signal-trumpet tone". See the "long line". What is it that is "gleaming"? Thorough Stress, changing to Final on the fifth line of the stanza. Explosive Form. Medium Pitch, changing to Low on "the cannon mouthings". Here is a magnificent scene calling forth all the powers of expression—voice, body, eyes and hands. Where is the climax? Imitative gesture may be used to advantage here, on "heave in wild wreaths" and "gory sabers rise and fall". Do not change the point of view: personate a spectator throughout the stanza. Make an extended pause between the stanzas to allow a change of the scene. To this end change the position, relax the body and the voice.

Commence the next stanza more effusively. Did you articulate distinctly the second line? Give a clear,

clean-cut tone to "glitter"; a deep, stern tone to "death". The author has chosen words which fit the sound to the sense. Let the voice bring out this character till the sweeping of the death-ridden gale and the rush of the waves can be heard. Mark the difference between a "smile" of triumph and a smile of peace. Do not let the last stanza be weaker than the preceding. It indicates one's feelings when he has just won a victory in a battle or in a storm—a feeling of awe, exultation, patriotism—rejoicing not in himself, but in his nation that makes his triumph possible.

LESSON XLIX.

291. LIBERTY.

Liberty, gentlemen, is a solemn thing—a welcome, a joyous, a glorious thing, if you please: but it is a solemn thing. A free people must be a thoughtful people. The subjects of a despot may be reckless and gay if they can. A free people must be serious; for it has to do the greatest thing that ever was done in the world—to govern itself.

That hour in human life is most serious, when it passes from parental control into free manhood; then must the man bind the righteous law upon himself, more strongly than father or mother ever bound it upon him. And when a people leaves the leading-strings of prescriptive authority, and enters upon the ground of freedom, that ground must be fenced with law; it must be tilled with wisdom; it must be hallowed with prayer. The tribunal of justice, the free school, the holy church must be built there to intrench, to defend, and to keep the sacred heritage.

Liberty, I repeat, is a solemn thing. The world, up to this time, has regarded it as a boon—not as a bond. And there is nothing, I seriously believe, in the present crisis of human affairs, there is no point in the great human welfare, on which men's ideas so much need to be cleared up—to be advanced—to be raised to a higher standard, as this grand and terrible responsibility of freedom.

—*Continued in the next lesson.*

292. What style of composition? For what sort of an occasion is it suited? What is the prevailing sentiment? To whom is the speaker talking—himself, a few, or a large company? What elements of voice in general will it require? Will the gestures be descriptive, as in Lesson XL., aiding to bring out a picture, or declarative, giving force and clearness to declarations?

This is a style of delivery that is worthy of much attention, since real life affords so many occasions for using it. In all affairs where men deliberate for united action there is need of this persuasive style—in business, in politics, in religion, in public and in private life. It is argument, though not debate. It is full of noble emotion, but not impassioned. Occasions are rare in which impassioned oratory is demanded. But occasions are ever present which demand emotion to stir men's soul's and cause them to act. The action in this speech should be strong rather than abundant. It should be free, graceful and dignified. It should indicate decision and earnestness rather than determination; it should be Front to Oblique in Longitude, and in the upper plane as well as the lower and downward lines. It is an appeal to men's judgment which requires mostly the Supine hand. There is definiteness in the third paragraph which may call for the Index finger. There is hope, and there are great interests at stake demanding heroism, both of which express themselves in upper-plane gestures. But more than all else there is an earnestness and loftiness of purpose which express themselves in the carriage of the body, the poise of the head and the soul-fire in the eye.

LESSON L.

293. LIBERTY, Continued.

In the universe there is no trust so awful as *moral freedom;* and all good civil freedom depends upon the use of that. But look at it. Around every human, every rational being, is drawn a circle; the space within is cleared from obstruction, or, at least, from all coercion; it is sacred to the being himself who stands there; it is secured and consecrated to his own responsibility. May I say it?—God himself does not penetrate there with any absolute, any coercive power! He compels the winds and waves to obey him; he compels animal instincts to obey him; but he does not *compel man* to obey. That sphere he leaves free; he brings influences to bear upon it; but the last, final, solemn, infinite question between right and wrong, he leaves to man himself.

Ah! instead of madly delighting in his freedom, I could imagine a man to protest, to complain, to tremble that such a tremendous prerogative is accorded to him. But it is accorded to him; and nothing but willing obedience can discharge that solemn trust; nothing but a heroism greater than that which fights battles, and pours out its blood upon its country's altar—the heroism of self-renunciation and self-control.

Come that liberty! I invoke it with all the ardor of the poets and orators of freedom; with Spenser and Milton, with Hampden and Sidney, with Rienzi and Dante, with Hamilton and Washington, I invoke it. Come that liberty! Come none that does not lead to that! Come the liberty that shall strike off every chain, not only of iron, and iron-law, but of painful constriction, of fear, of enslaving passion, of mad self-will; the liberty of perfect truth and love, of holy faith and glad obedience!

—*Orville Dewey.*

294. In this selection we have a climacteric advance from beginning to end—not continuous, each paragraph

constitutes a climax, and the mind relaxes somewhat before beginning the next; but each paragraph as a whole is a step higher and stronger than the preceding. The delivery should conform to this character of the composition. Manage the breath in the long sentences so as to give them smoothness. Manage the Inflection so as to avoid sameness and yet preserve continuity of the thought. To preserve the thoughtfulness of this selection—the philosophic, compact thought, and yet give it all the energy of powerful emotion; to reiterate, to illustrate, and yet make every word add to what has gone before; and all the while to keep the emotion subject to accurate reasoning; will give scope to all the powers of the orator. You can do it. Study the author's thought till you have it clear. Criticise your every tone; prune every gesture; enter into the spirit of responsibility that the thought calls for, into sympathy with the noble land and time in which you live; and then drill, *drill*, DRILL, till you express it.

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